355 GUITAR TECHNIQUES JANUARY 2024 www.guitarworld.com SIX CHRISTMAS CLASSICS - JOY TO THE WORLD, SILENT NIGHT, DECK THE HALLS, IN THE BLEAK MIDWINTER, THE HOLLY AND THE IVY & THE FIRST NOEL. TIM LERCH'S 14 BLUES TURNAROUNDS, MR FASTFINGER, JOSH SMITH, SLIDE, AND MORE!

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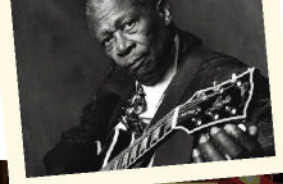

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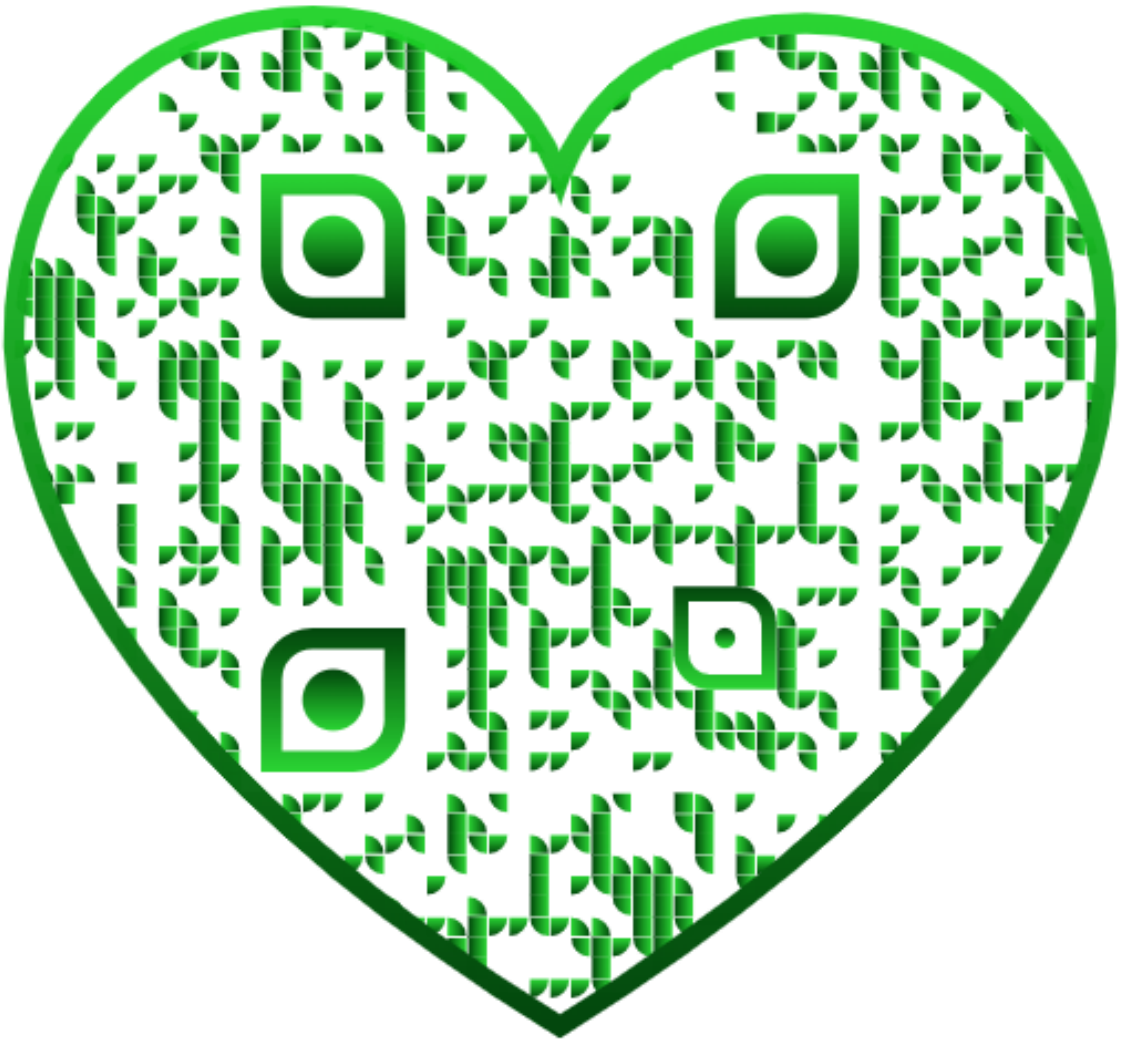

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in gypsy jazz. His latest CD First Light is out now, and on iTunes and Amazon.

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WELCOME

PAY NO HEED to the month stated on the cover. Due to what's in this issue, and when you actually get to buy it, we're absolutely on point when we say 'a very Merry Christmas to you!'

We've had a busy year at GT, creating tutorials on playing like your favourite guitarists, tips to improve your technique and ways to use theory in vibrant, real-world scenarios. But that takes somewhat of a backseat this issue as, for the first time ever in GT's long history (well, 1994 is a while ago) we've gone all-out to give you a full-on Christmas belter of an issue!

We've taken six Christmas classics and put a unique spin on them, so you get to play the famous melodies, tackle the variations and, at times, indulge in some bravado soloing. From rock to gypsy jazz, jazz-blues to classical it's stylistically varied and ranges from advanced beginner through to abilities born of many years of playing.

Jamie Humphries kicks off with a vibrant rock take on Joy To The World, a cleverly crafted version that states the melody, adds fills and dips into technique pools such as tapping, pick tapping, sweeps and legato.

John Wheatcroft wields his jazzy semi with considerable taste and virtuosity on a fresh take on Silent Night. Arpeggios, altered chords, string jumps, harmonics, slurs and 6ths are just some of the joys to be had here.

Our classical expert, Declan Zapala uses his arranging skills for a beautiful rendition of Deck The Halls. Andy G Jones has a great take on In The Bleak Mid Winter - so many jazzy blues licks over tasty chords here! And Stuart Ryan presents a concise version of The Holly And The Ivy for fingerpicking, perfect if you've been playing for only a few years and want a Xmas treat to impress with.

To close our six crimbo crackers, Martin Cooper uses octaves and single notes to drum up a fun rock version of The First Noël. For all these, you can watch the performance videos, listen to the full audio, and use the provided transcriptions to play along with the backing tracks.

We've many other lessons to enjoy too, especially with guest tutor, Tim Lerch who demonstrates 14 tasty jazz-blues turnarounds ready for your festive blues jams on stage.

Have a great Christmas and until the next issue labelled February (ahem...): keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION

Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

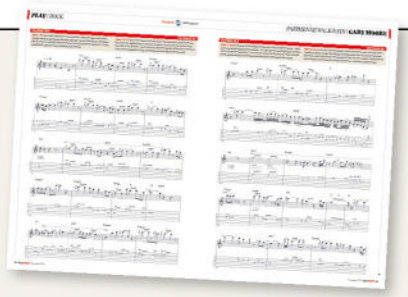
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

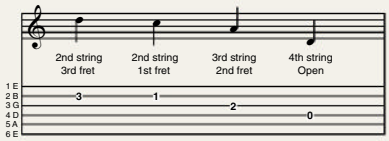
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...

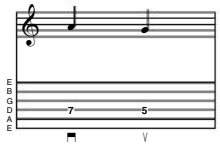


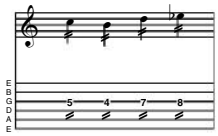
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

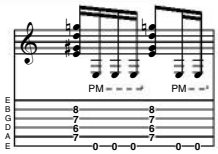
TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

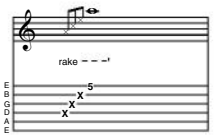
PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

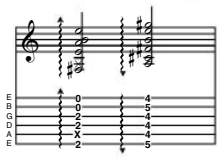
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

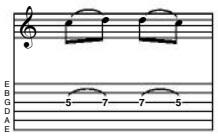
Pick rake



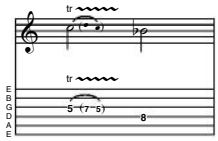
Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

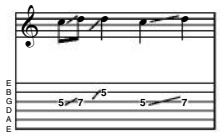
FRETTING HAND

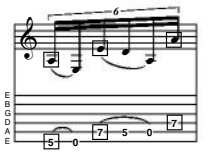
Hammer-on & Pull-off

Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

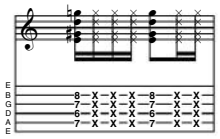
Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

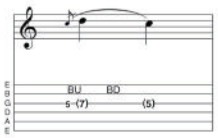
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

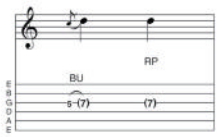
BENDING AND VIBRATO

Bend up/down



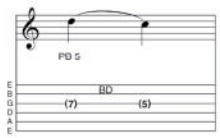
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend

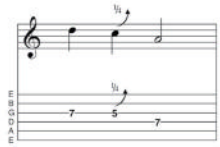


Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend

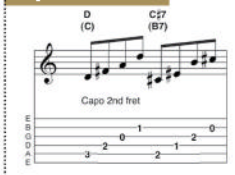


Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

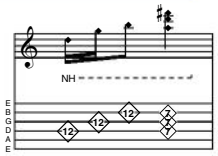
Capo Notation



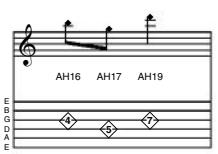
A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

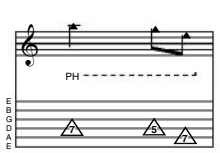
Natural harmonics



Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

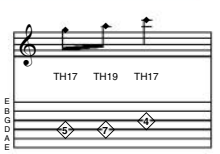
Artificial harmonics

Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

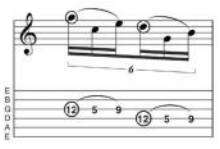
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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COVER STORY

Enjoy six brilliant Christmas classics with us!

Merry Christmas!

Learn 6 Christmas carols to liven up the season! Blues, rock, jazz, acoustic, classical & more!

SCAN TO GET OUR WEEKLY NEWSLETTER

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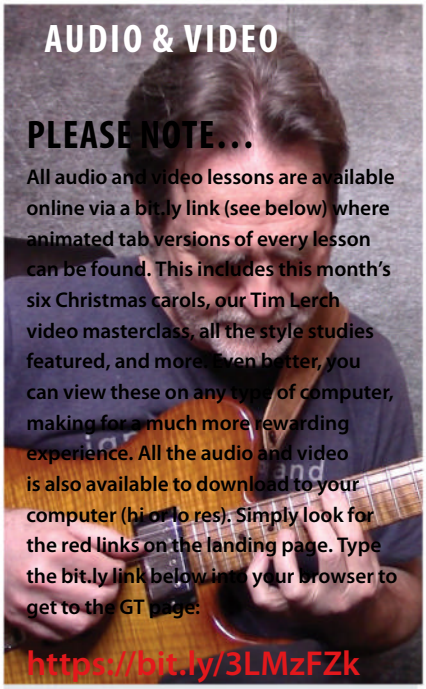
Turnarounds are among the most important features in any blues. They can be modified and used as intros and outros too, and in a great lesson this superb US guitarist brings you 14 of his tastiest turnarounds, guaranteed to spice up any guitarist's bluesy repertoire.



LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES

JOHNNY RZEZNIK

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with founder member and guitarist of New York punksters, **Goo Goo Dolls.**

GT: Do you have a type of guitar pick that you can't live without , including make, gauge, and why?
JR: Any kind of medium pick is fine. As a rule I use orange Dunlop picks.

GT: If you had to give up all your pedals but three, what would they be, and why?
JR: First would have to be my Klon - it's just a great overdrive pedal, although there are some really good clones out there, so I may sell it and buy a car! Then my Mr Black Eterna Gold which adds just a little bit of cool texture. I leave it on most of the time. And finally my Caitlanbread Echorec which adds a bit of texture to the sound, makes it slightly bigger than life.

GT: Do you play another instrument well enough to do so in a band? If so, what, and have you ever done it?
JR: I can fake playing a bass but sitting in a room with a great bass player, I quickly realised that it is a totally different animal compared to a guitar. Much respect to all the bass players out there. It's certainly not as easy as people think!

GT: If a music chart were put in front of you, could you read it?
JR: I couldn't even line a birdcage with it!!!

GT: Do guitar cables really make a difference? What make are yours?
JR: A decent Mogami cable with Neutrik ends works just fine for me. I don't really hear any difference from cable to cable, unless it's broken.

Johnny Rzeznik and a gloriously beaten-up fiesta red Telecaster

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
JR: David Gilmour, The Edge, Pete Townshend. These guitar players are so innovative and original.

GT: Your house/studio is burning down: which guitar do you salvage?
JR: That would have to be my 1965 Fender Stratocaster - it's just a great guitar and it's my favourite guitar to play.

GT: What's your favourite guitar amplifier, and how do you set it?
JR: An original Naylor SuperDrive 60, one of the Detroit-era examples. I like to drive it pretty hard because it doesn't get squishy. I just love the tone, it's the best!

GT: What kind of action do you have on your guitars? Any particular quirks?
JR: I like all my guitars set up with .009s and I like the action as low as possible. I like them to play like shredder guitars but not look silly and pointy!

GT: What strings do you use?
JR: GHS, 09-42.

GT: Who was your first real influence to play the electric guitar?
JR: Probably Johnny Ramone, Steve Jones and Pete Shelley - lots of powerchords and very little soloing!

GT: What was the first proper guitar that you really lusted after?
JR: That would have been a real Gibson Les Paul, in cherry sunburst.

JORDI VIDAL/REDFERNS/GETTY

Johnny playing his favourite guitar, a 1965 Stratocaster

LAURA ROBERTS/INVISION/AP/ALAMY STOCK PHOTO

GT: What do you recall was the single best gig that you ever played…
JR: That's tough but we did a July 4th show in Buffalo NY in 2004. There was a torrential downpour and a flood, but there were about 50,000 people in our hometown there to see us, so we kept going!

GT: …and your worst playing nightmare?
JR: That someone will hear my outtakes from the studio. LOL!

GT: What's the most important musical lesson you ever learnt?
JR: That emotion is always more important than technique.

GT: Do you think that practising the guitar is important once you have 'made it'? If so, do you still practise?
JR: A band needs to practise, and talk to each other and develop non-verbal cues and pay attention to each other on stage. It's tiny little details that make a band special. But to answer your question, no, I don't practise guitar as much as I should.

GT: Do you have a pre-gig warm-up routine?
JR: I do a 45-minute vocal warm-up. And change my clothes. But other than that no, not very much.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?
JR: I would pick Zack Starkey (son of Ringo, currently with The Who) on drums, Adam Clayton (U2) on the bass, Benmont Tench (Heartbreakers) on keys, and Mike Campbell (Heartbreakers) on guitar.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist ever?
JR: Jimmy Page.

"I LIKE MY GUITARS WITH THE ACTION AS LOW AS POSSIBLE. I LIKE THEM TO PLAY LIKE SHREDDER GUITARS BUT NOT LOOK SILLY AND POINTY"

GT: Is there a solo by someone else that you really wish you had played?
JR: There are some live versions of the solo in Stairway To Heaven on YouTube that are amazing and about to jump the rails. I really enjoyed Page's guitar playing when it was wild and sloppy and brilliant.

GT: What's the solo/song of your own of which you're most proud?
JR: I currently kind of dig the guitar work on a song called Going Crazy. The tone is very angsty and the solo sounds like something is about to explode. That was fun to build.

GT: What would you most like to be remembered for?
JR: Being a songwriter that tried to build something durable and leave some songs behind that touched people in some way. It's pretty powerful when someone says, "I really relate to that song". That's a great feeling.

GT: What are you up to at the moment?
JR: I'm writing and recording songs, fixing things around the house and hanging out with a six-year-old.

The Goo Goo Dolls' albums, Chaos In Bloom and Live At The Academy are out now, as is the 25th Anniversary release on vinyl, of Dizzy Up The Girl.

JUSTIN SANDERCOE

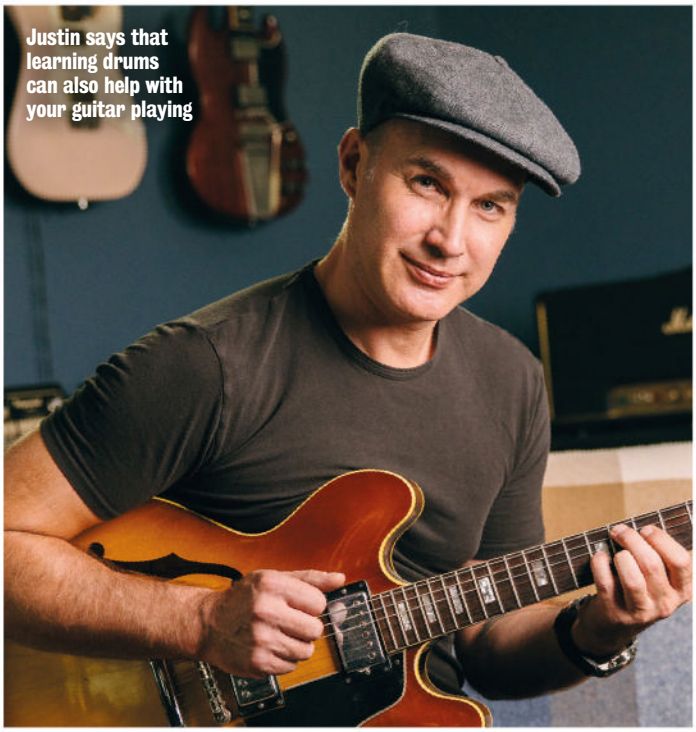
The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***The Drums!***

My daughter is seven years old, and while I'm really hoping she'll get serious about guitar, I also want to give her the chance to try out lots of different things and see what she really connects with. So I bought her an electric drum set for her birthday. She enjoyed hitting it and making a huge amount of noise but lost interest when I explained there were patterns to it and that she needed to actually 'practise'. So after a few weeks of it gathering dust in her room, it found its way into my studio, where I've been eyeing it for a few months hoping to find time to try it myself.

If you follow any of my socials or newsletters, you probably know that my life is pretty full, so 'finding time' is a rare thing. I have to 'make time' by deciding to prioritise one thing over something else. So I try to do things that I feel motivated to do, rather than things I don't like. Other than VAT returns and admin, of course!

So I thought I'd make time for two 30-minute sessions a week to explore the drums and just have some fun with it... and FUN has been had. 30 minutes just flies by and I'm making improvements. I've discovered I really enjoy being a beginner at stuff, because we can really notice progress and improvement. The better we get at anything, the harder it is to see progress, I think. And in the early stages of anything we can make giant steps pretty quickly if we put the time in.

So why am I sharing this with you in a guitar magazine? Well I'm glad you asked. There are similarities in the way we learn in many things. I've written about the relationships between music and martial arts before, and piano and guitar, and having a fumble about on drums has also given me insights that are helping me understand guitar, and how I teach it.



Justin says that learning drums can also help with your guitar playing

"TRY STRUMMING IN DIFFERENT PLACES AND OPEN UP YOUR AWARENESS TO THE DIFFERENT SOUNDS YOU CAN MAKE"

The first thing I re-learned was how hard it is to play in time consistently. I picked up how to play a 'straight eight' groove pretty quickly, but playing it with a metronome and not speeding up, or slowing down and getting the hits in the right places is HARD. I started without a metronome and thought I was doing okay, but once the metronome went on, I could hear how inconsistent I was and how much I needed to focus.

But the good news is that once you focus on timing, it gets better with practice. Just like guitar. Many students don't seem to be aware that their rhythm sucks, because they don't play in time enough. I see it in my workshops a lot; people that can play pretty well on their own find working with a band or another person really challenging, simply because they don't do it enough. Practise strumming along with a metronome using muted strings (so the sound of the chord doesn't distract you) and you'll notice your rhythm improving incredibly quickly.

Once I got that basic groove mostly in time, I opened my ears to the next area for improvement. Dynamics. Aiming to hit the kick, snare and hats with a consistent velocity (volume) is also really HARD. But the crazy thing is, that once I became aware of the problem and started to focus on it when I practised, it got better. Crazy huh?

When was the last time you played a song and just thought about your dynamics? There is a LOT to think about here.

How hard are you strumming? Are some strums louder than others? Is that intentional or accidental? Can you change it if you want to? Are the accents (the loud strums) in a set pattern? What happens when you change an accent pattern? How does it feel to play softer or louder overall? Are accent patterns the same whether you are playing loud and soft? Do you play at different volumes when playing a verse or a chorus? Why not?

There are just so many things to think about when it comes to dynamics, and what I'm loving about playing (learning) drums is that there are no chords to worry about, just time and dynamics. I feel I should explain that this limited view of the drums is just a beginner one - more experienced drummers will be aware of many more things - but again, this is one of the beautiful things about being a beginner. Ignorance!

Another parallel that works on guitar as well is the hit placement. When I started thinking about those dynamics I noticed how important it was that I hit the drum in a consistent place and that hitting in the middle or at the edge changed the sound a lot. This is true on the guitar as well of course. Where you strum impacts the overall sound, and that's another thing to be aware of. Have you thought about that lately? I bet you haven't. Give it some attention on your next practice session. Consider strumming in different places and open up your awareness to the different sounds you can make, and when you might want to use one in favour over another.

I'm sure that I'm going to unearth some more fun topics to share from my drum journey, and I will mention them in due course. If you can get yourself behind a kit, give it a go, it really is a fun bedfellow to guitar, and will help your time-keeping for sure. Safe travels my friends!

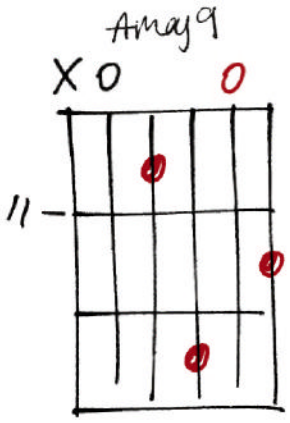
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

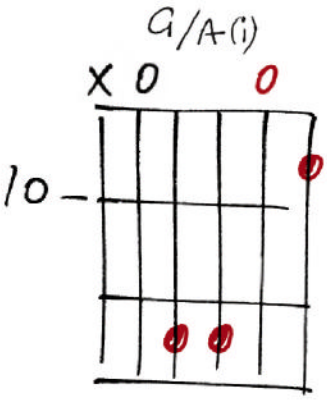
SUBSTITUTE
Contrasting Open Chords

WITH RICHARD BARRETT

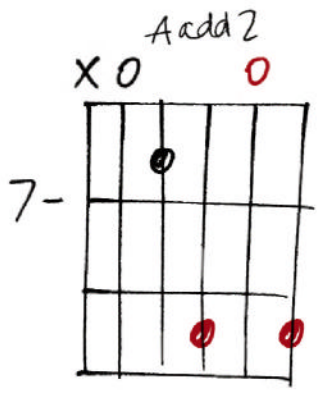
OPEN CHORDS are a real staple of acoustic guitar and have been put to great use on the electric by players such as Alex Lifeson, Pete Townshend and Jeff Buckley, among others. In this context, the word 'contrasting' refers to the combination of high fretted notes and open strings. Though there are hundreds of possibilities, here are just some to give you food for thought. The wide intervallic skips between the open and fretted strings are often a feature of chord playing when using open/altered tunings, but as these examples demonstrate, there is potential to explore before you reach for the tuners…



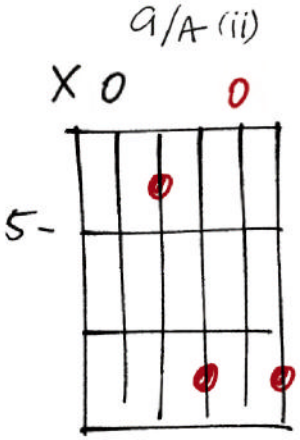
BY VIRTUE OF the presence of the G# and B, we have here an A Major 9. The low E could also be used in this instance, but it does tend to cloud the picture somewhat – we recommend using your fretting-hand thumb to rest against it to stop it sounding (without you needing to be too careful with your strumming).



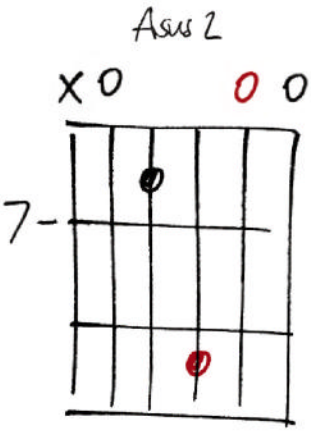
COUNTING DOWN from the first string, here we have D-B-G -D, so that clearly gives us a G Major chord, though the open 5th string gives us an A in the bass. Rather than naming this as some kind of Altered A chord, we're going with the 'slash chord' approach instead. The result? G/A.



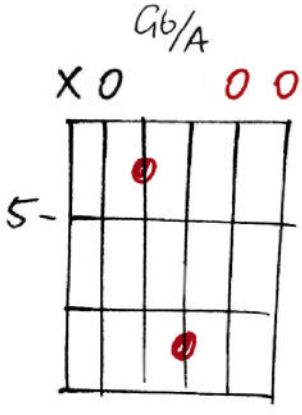
STARTING AGAIN from the highest note and working down across the strings, we encounter C#-B (open second string), E-A-A (open fifth string). As both the C# and B are present in what is otherwise an A Major chord, we can call it an Aadd9 or Aadd2 although on GT we tend to prefer Aadd9, keeping 2 references to an Asus2.



SLIDING the shape used in Example 3 down two frets gives, as you might expect, some kind of G chord. But look more closely: we still have an A (open 5th string), so it's not a straight G Major. Elsewhere, we also have G-B-D, so it's simple enough for us to call it G/A.



USING even fewer fretted notes and more open strings gives us just as many possibilities. This Asus2 chord is similar harmonically to the earlier Aadd2, but here you will notice the absence of C#, the Major 3rd. This is the hallmark of all 'sus' chords.



SLIDING Example 5 down two more frets gives a type of G chord, but not so clear-cut as when we tried this earlier. G-D-B are on the fourth, third and second strings, but the E gives us an added 6th for a G6 chord. The lowest note is the A on the open fifth string, so we'll call it G6/A.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***It's A Cheque, Mate.***

One grey late 20th century day found me passing through the stately portals of Nomis Rehearsal Studio Complex And Tearooms, along the road from Olympia, in London. With apologies to Nigel Tufnell, don't go looking for it - it's not there any more. Simon (Nomis spelled backwards) Napier-Bell's former dairy ceased operations years ago, leaving behind a piece of prime Hammersmith real estate.

But I digress. I set up in one of the larger rooms with my rhythm section colleagues and was introduced to a gentleman by the name of Benny. So far, so unremarkable. It was not until his chum arrived that matters began in earnest. "This is Björn - shall we begin?" I'd been sent two pieces of music. Fortunately I'd found time to take a sneak peek prior to what was clearly an audition. One was a ditty of considerable complexity - One Night In Bangkok - the other a workout entitled Nobody's Side. This featured an eight-bar semiquaver solo-ette and was my first encounter with today's now ubiquitous technique of tapping. After initial apprehension mixed with dismay, I managed to figure out that all the notes of the required B Minor triad and its F# pal were playable by employing the third string only. Sheer terror may not be a pleasant emotion but it seems to get the job done. We blundered our way through the toons three or four times before our new Scandinavian buddies called a halt to proceedings and thanked us politely. The phrase, "We'll let you know" or its Swedish equivalent was assuredly employed. Next morning, the contractor was in touch. The Abba Boys wished to hire my services for their first musical - Chess. It was to be performed at The Prince Edward Theatre and might run for anything between 20 years and page nine. I found myself in the remarkable position for a West End musician of being asked to state my fee for said engagement. To infer from the silence that followed by what appeared to be the sound of a camel expiring from emphysema, my envisaged salary package and his seemed to be at variance. 'Twas of no avail. On this unique occasion, I was the plectrist driving both humbuckers. The chaps who were about to pay the bills wanted me. Matters were thus swiftly concluded in my favour before you could say Abbacadabra.

And so to The Production Village Willesden, a few weeks later, there to meet arranger and orchestrator Anders and the rest of the 20-plus orchestra to commence lengthy rehearsals. I was handed pencil and notepad and asked to provide details of the gear that the company intended to acquire on my behalf. For reasons connected to mad residual guilt, I exercised restraint and ordered a Boss BCB6 board with the usual pedal suspects contained therein, a Sessionette 75 and a spare plus the standard accessories. My PRS Custom model was, er... mine.

I was then asked if I played the mandolin. With an eye on potential depping issues in the future, I politely declined. Whereupon six mandolins were duly acquired for the string section. The subsequent sound of their despairing efforts to execute a tremolo in The Soviet Machine proved to be a personal highlight each evening.

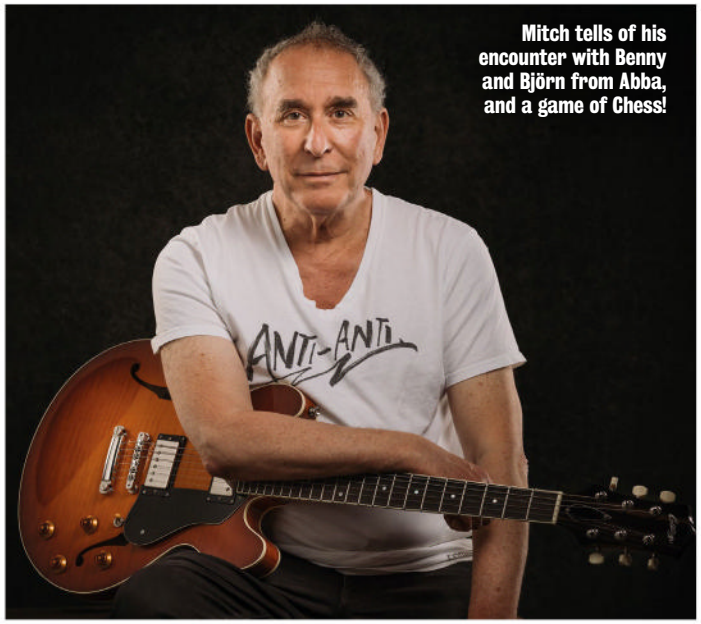
After moving to our new home for the duration, dress rehearsals morphed into opening night. At which point I duly contracted mumps. With no deputy organised despite my protests, I was smuggled into the theatre incognito and isolated from humanity. And the trumpet section. The phrase "One day we'll laugh about this", springs to mind. I'm still waiting. And so three years of 'up to' eight three-hour shows per week rattled by while Soho reinvented itself as the new Covent Garden.

It's an underrated show, replete with typically fantastic hit songs, stonking arrangements, and of course Elaine Page. Oh, and a drummer who failed to show up one night, thus creating Showbiz history and front page news by ensuring that the show did not go on.

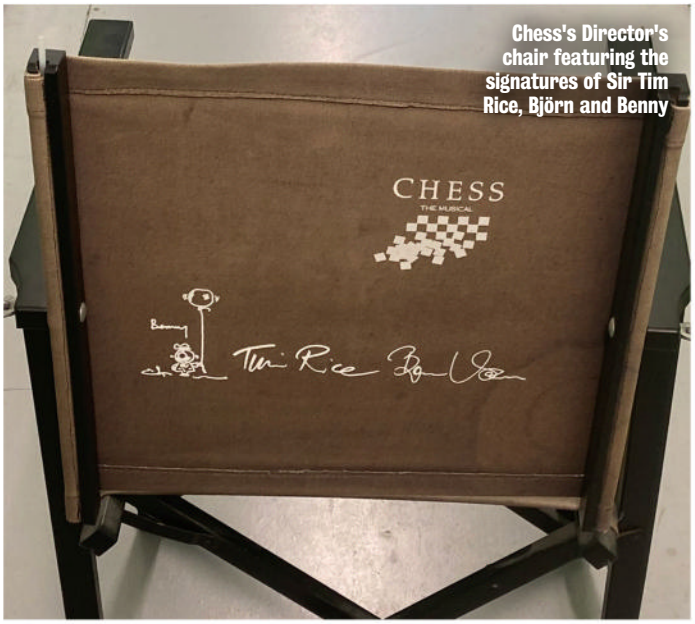
Should you ever get to play the thing, you won't be bored. Just check out Nobody's Side first. You'll be glad you did.

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

"THE CHAPS WANTED ME. MATTERS WERE SWIFTLY CONCLUDED IN MY FAVOUR BEFORE YOU COULD SAY ABBACADABRA"



Mitch tells of his encounter with Benny and Björn from Abba, and a game of Chess!



Chess's Director's chair featuring the signatures of Sir Tim Rice, Björn and Benny

PLAY 1 PLAY 2 PLAY 3 PLAY 4

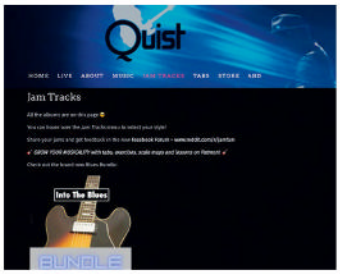
KOH HASEBE/SHINKO MUSIC/GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Passionate Blues
We start with a fun blues jam in A Minor, where the A Minor Pentatonic (A-C-D-E-G) and A Minor Blues scale (A-C-D-E♭-E-G) will be great places to begin.

2 F# Aeolian Vamp
Here's an F# Aeolian (F#-G#-A-B-C#-D-E) groove. Remember, F# Aeolian is also F# Natural Minor scale, with the same seven notes as the relative Major scale - A Major. Find more jams like this on my album Groovin' Through The Modes, Vol. 5.



3 Jazzy Groove Jam
This jam works great with A Dorian mode (A-B-C-D-E-F#-G) and A Minor Pentatonic (A-C-D-E-G). There are two main sections, one based on an A Minor chord and one based on a D9 chord. Arpeggios are: Am (A-C-E) and D9 (D-F#-A-C-E).

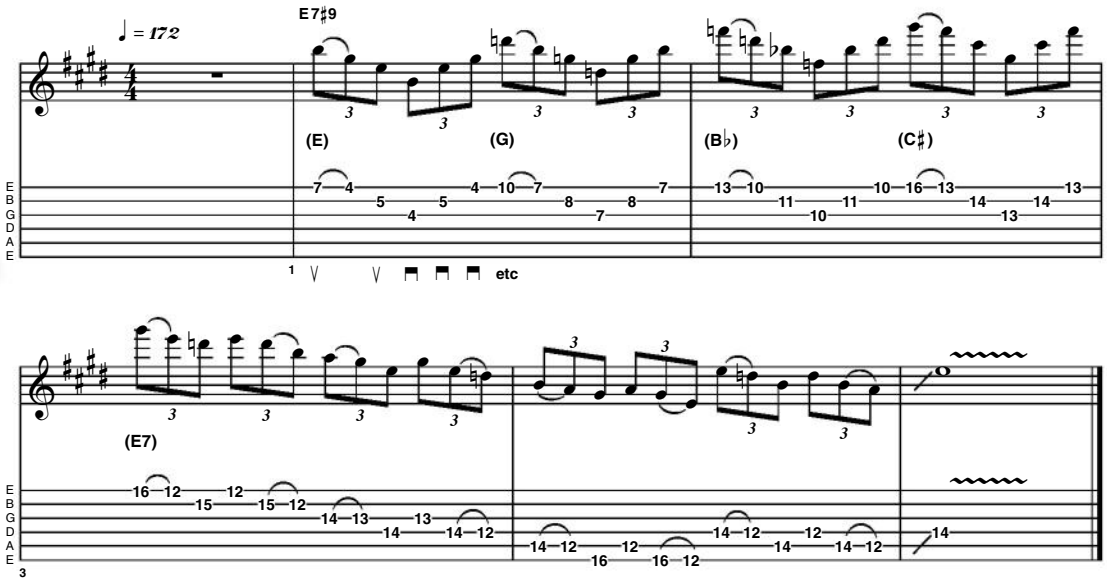
4 Sweet G Minor Jam
We finish with a simple G Minor vamp. Aside from the always paithful G Minor Pentatonic (G-B♭-C-D-F), try out some full G Minor scale (G-A-B♭-C-D-E♭-F) too. Happy jamming!

Visit www.Quistorama.com/jamtrack and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Beats is out now and you can find him on Spotify, Apple Music and Instagram, as well as on Patreon.com/QuistJam for access

PHIL HILBORNE'S ONE-MINUTE LICK

'Hendrix Chord' ideas

FAST SLOW

This month we look at ideas that can be played over a chord type often associated with Hendrix – the 7#9. These chords are great to play over as they can accommodate lots of different approaches due to their 1-3-5-♭7-#9 structure. In the key of E the notes are E-G#-B-D-F## (double sharp, aka G). You can see that the chord contains both Major 3rd (G#) and Minor 3rd (G, the same note as F##). We have a couple of alternatives to the often used Minor Pentatonic ideas. In bars 1-2 we kick off with some sweep-picked ascending triad arpeggios that start on E and move up in Minor 3rds – E-G-B♭-D♭. These can all be seen as coming from the E Half-Whole Diminished scale – E-F-G-G#-B♭-B-D♭-D-E. All the E7#9 chord tones are present here. The second idea in bars 3-5 is a rapid descending sequence that uses E Minor Pentatonic scale with the ♭3 (G) replaced with a Major 3rd (G#). You can also view it as E Dominant Pentatonic (it's also sometimes called Hindu or Indian Pentatonic). Whatever you name it, the Major 3rd sounds great. Players such as Jeff Beck, Eric Johnson, Eric Gales love it, too. As always, make sure you experiment with similar ideas of your own.

MICHAEL THOMPSON

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top players for their take on this iconic movement. This month: a legendary US session musician and fantastic rock guitarist.

GT: What is it about guitar instrumentals that appeals to you?
MT: I love a good guitar instrumental because the guitar is taking the place of the vocal. I love being able to express myself by trying to phrase like a singer and play soulful nuances like a great singer would do.

GT: What can an instrumental provide a listener that a vocal song can't?
MT: A good melodic instrumental can transport the listener to a place that a vocal can't always do. Both are great but having lyrics locks the listener in, while having just a guitar melody leaves the imagination open.

GT: Any tendencies with instrumentals that you like to embrace or avoid (rhythms, harmony, playing approach, tones)?
MT: Finding the right tone or sound for your 'voice' is very important with instrumentals. A lot of times I might try a bunch of different guitars and amps before I settle on a sound. Other times the sound that I have will inspire me to record other things with that tone, so I won't need to search for another one.

GT: Is a typical song structure - verse, chorus, middle 8, etc - always relevant when composing an instrumental?
MT: Typical song structure is where I live. I'm a pop-rock guy and everything I do is based on following traditional song form. I have released two solo records that were mostly instrumental but I still wanted to have vocals on a couple of tunes because that's what I enjoy hearing when I'm listening to a record. Having it all-instrumental is fine, but I think it's more interesting to have vocal songs also.

GT: How useful is studying a vocalist's approach for playing guitar melodies?
MT: I think that it's very useful to study how singers phrase. The voice is the original instrument. With our playing we are just trying to 'sing' with our instrument.

GT: How do you start writing one; is there a typical approach or inspiration?
MT: One way to get an instrumental going is to get a great lead sound up and just play lines. When you get a good opening line see where that leads you. When you have a few lines play some chords underneath what you have. Sometimes creating just a beat will give you ideas for a song.

GT: What do you aim for when your performance is centre stage as it usually is with an instrumental?
MT: When I'm performing an instrumental like Europa in my set, the number one thing that I'm going for is emotion. Playing the melody so it reaches people and hopefully touches them.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for developing pace and dynamics in an instrumental?
MT: Pace and dynamics are ultra important. Whether it's an instrumental or not, you always want to build a song. It's just the same with solos. When I'm constructing a solo I tend to play until I get a good opening line. When I'm happy with that line I go on to the next phrase and get something I like for that, and so on until I have a solo that I like or hopefully love.

> "I LIKE ENOUGH SATURATION AND SUSTAIN SO THAT I CAN 'SING' WITH WHAT I'M PLAYING. I ALSO LIKE A SEMI BROKEN-UP BLUES SOUND"

GT: What type of guitar tone do you prefer when playing instrumentals?
MT: Even though I have played some solos with a totally clean sound and that can be really satisfying, most of the time I like to have enough saturation and sustain that I can 'sing' with what I'm playing. I also like a semi broken-up blues sound for soloing.

GT: Do you have favourite keys or tempos to either play or write in?
MT: I don't. All the keys have their own vibe. I'm a big believer in playing songs in the RIGHT key. I have seen a lot of players clearly playing songs in the wrong key and it just doesn't sound right!

GT: Do you find either Minor or Major keys preferable to write in?
MT: I tend to gravitate to Minor keys because there's just something sexy about a Minor key. However, it's also great to write a big anthem in a Major key.

GT: Do you have any favourite modes to solo with, or to write in?
MT: No, I don't. I just want to be aware of what notes work in the song. When I'm playing a Minor song I want to know if it has a flat 6 or a Major 6, and that will tell you everything you need to know about the changes. Our ears tell us what the right notes are, and the better your ear is, the better the player you can become.

GT: What about modulations into new keys? Is that something that appeals to you?
MT: Modulations into new keys can have a dramatic effect, or not. I just want to know where the modulation is so I don't look like an idiot by missing it!

GT: Do you view the backing band differently than you would when playing a vocal song?
MT: You need a good band whether you're doing a vocal gig or an instrumental one. Great players know what to play to enhance what's going on.

GT: What are your views on harmonising melodies? Some love it, others hate it.
MT: Done in moderation, harmony guitars can be great.I do it here and there.

GT: Are there three guitar instrumentals that you would you consider iconic, or which have patrticularly inspired you?
MT: A lot of instrumentals have inspired me. I feel like Jeff Beck was the absolute master of this. Where Were You? is a perfect example. Of course I'll always love Europa, by Santana, and maybe Parisienne Walkways, by Gary Moore.

The Michael Thompson Band's fantastic 12-track album, The Love Goes On (released on Frontiers Records) is out now.

Michael Thompson and his Greg Back singlecut with Lollar Imperial pickups

CHRISTMAS TIME!

Joy To The World

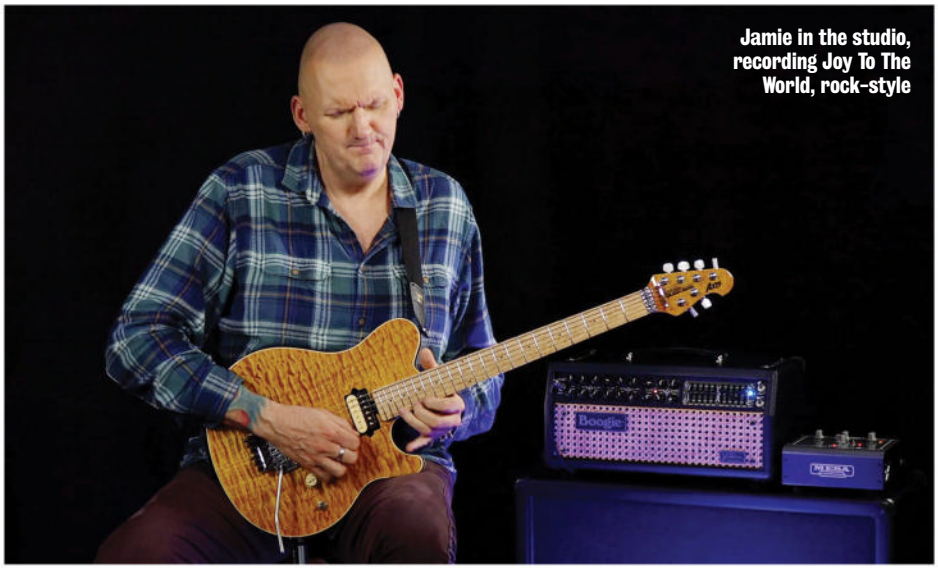
ON VIDEO

One of the best-loved Christmas hymns receives an anthemic rock makeover. **Jamie Humphries** reimagines this Christmas classic with a nod to a guitar hero or two.

ABILITY RATING Moderate Advanced

Info https://bit.ly/3LMzFZk
Key B **Tempo** 90bpm

Will improve your…
✔ Re-arranging of harmony
✔ Melodic sensibility
✔ Feel, tone, and timing



Jamie in the studio, recording Joy To The World, rock-style

It's that time of year again! To give you some fun during the holidays I have taken one of the best-loved Christmas hymns and reimagined it with a new rock arrangement, adapting the chords as well as the melody. This hymn has been around a very long time, but interestingly enough it was never intended as a Christmas song, with the lyrics referring to the second coming of Christ.

The song started life as a poem written by renowned composer Issac Watts, later adopting the musical arrangement by American composer, Lowell Mason. Joy To The World is one of the most popular hymns, and has been covered by many artists and in many different styles. It's even been recorded by some of our favourite guitar players. Steve Morse produced a wonderful version on the 1997 Merry Axemas: A Guitar Compilation, while Steve Lukather and Eddie Van Halen traded licks on the fusion-style arrangement from Luke's 2003 release, Santamental. So, as you can see, our hymn presents a platform for interpretation.

For my arrangement I imagined what the song would sound like if it were performed by Joe Satriani and Brian May, so you get an idea of what I was thinking when putting this together. I opted for a 6/8 time signature, to give the track a different feel from other versions I had heard. Harmonically it's based predominantly around a I-IV-V chord

"I imagined what the song would sound like if it were performed by Joe Satriani and Brian May"

progression, and while I have kept the original harmonic structure, I also employed some basic chord substitutions, swapping Major chords for relative Minor, again altering the harmonic feel of the piece. I have also used 'pivotal' chords, in other words using one chord as a way of changing between keys to enable the introduction of new chords. The song is in B Major, treating B Major as chord I. But this can also be viewed as chord IV of F# Major allowing the introduction of the C# chord, bringing a nice Mixolydian flavour to the melody. Plus, it was also treated as chord V of E Major, allowing modulations to E for the last verse. You can also notice other similarities between the keys with other chords being used for further harmonic colour.

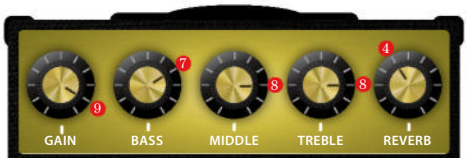
If you look at all three keys mentioned and list the seven diatonic chords, you can see how certain chords appear in different keys, but at a different scale position, which in turn implies different harmony:

CHORD TYPE	I	II	III	IV	V	VI	VII
B Major:	B	C#m	D#m	E	F#	G#m	A#dim
E Major:	E	F#m	G#m	A	B	C#m	D#dim
F# Major:	F#	G#m	A#m	B	C#	D#m	E#dim

While some chords appear twice in other keys, B Major appears in all three, on positions I, IV and V. Viewing this chord's construction from different scale degrees allows us to introduce non-diatonic chords to our B Major I-IV-V progression, drastically changing their sound and structure. This is a great technique to use when composing your own progressions.

Good luck, and Joy to you all!

NEXT MONTH *Andy Saphir journeys from Hendrix to Wong to* ***Spice Up Your Chords!***



Get the Tone

I played my Music Man Axis into a MESA/Boogie JP2-C, using the MESA CabClone IR with a 2x12 MESA IR, TC Electronic 2290 DT delay, and Ernie Ball wah. For the clean intro I added a pitch shifting reverb from Line 6 Helix Native. Aim for a high-gain lead tone, and push the midrange as well as the presence in order to achieve those high overtones on top of the sustain.

JUN SATO/WIREIMAGE

Steve Lukather
on recording his version of *Joy To The World* for his **Santamental** album

Joy To The World is the standout intro track to Santamental, not least because it's an upbeat and Major key piece. Interestingly, you approached it with an uptempo swing feel and traded solos with Eddie Van Halen. How did the arrangement come about, comlete with the chord changes?

SL: Gotta give love to Jeff Babko, the keyboard player on this and really he is such a genius musician! I told him what I wanted and he came up with the cool shit, we did it together and the band killed on it.

On it, there are 11th chords like E♭11 (D♭/E♭) which are moved around and also some great quartal harmony (sus) passages. Do you attribute particular influences to this type of harmonic vocabulary - Steely Dan, Larry Carlton, Herbie Hancock, Wayne Shorter?

SL: I didn't think of copying any of those people, BUT it lives in my DNA as all those artists are heroes of mine. The chords were part of the arrangement. Pretty sure I played a tuned-down guitar which would have given Ed the ability to play in E (but in E♭). I played it as written in concert tuning. These tracks were done in very few takes live. Ed overdubbed his part. Just me and him in the studio with me running the tape machine. It was done on analog with Elliot Scheiner as engineer, but Ed only wanted ME in the studio so I recorded him.

Were your solos recorded on the one session, in real time, through take of you both trading off licks and ideas?

SL: Mine was live. I had to work around the schedules of all the guest players so they all overdubbed their parts. The original rhythm section recorded live all at one time. My solos were live.

You both used great overdriven tones. Do you recall what gear was used as regards guitars, pedals and amps?

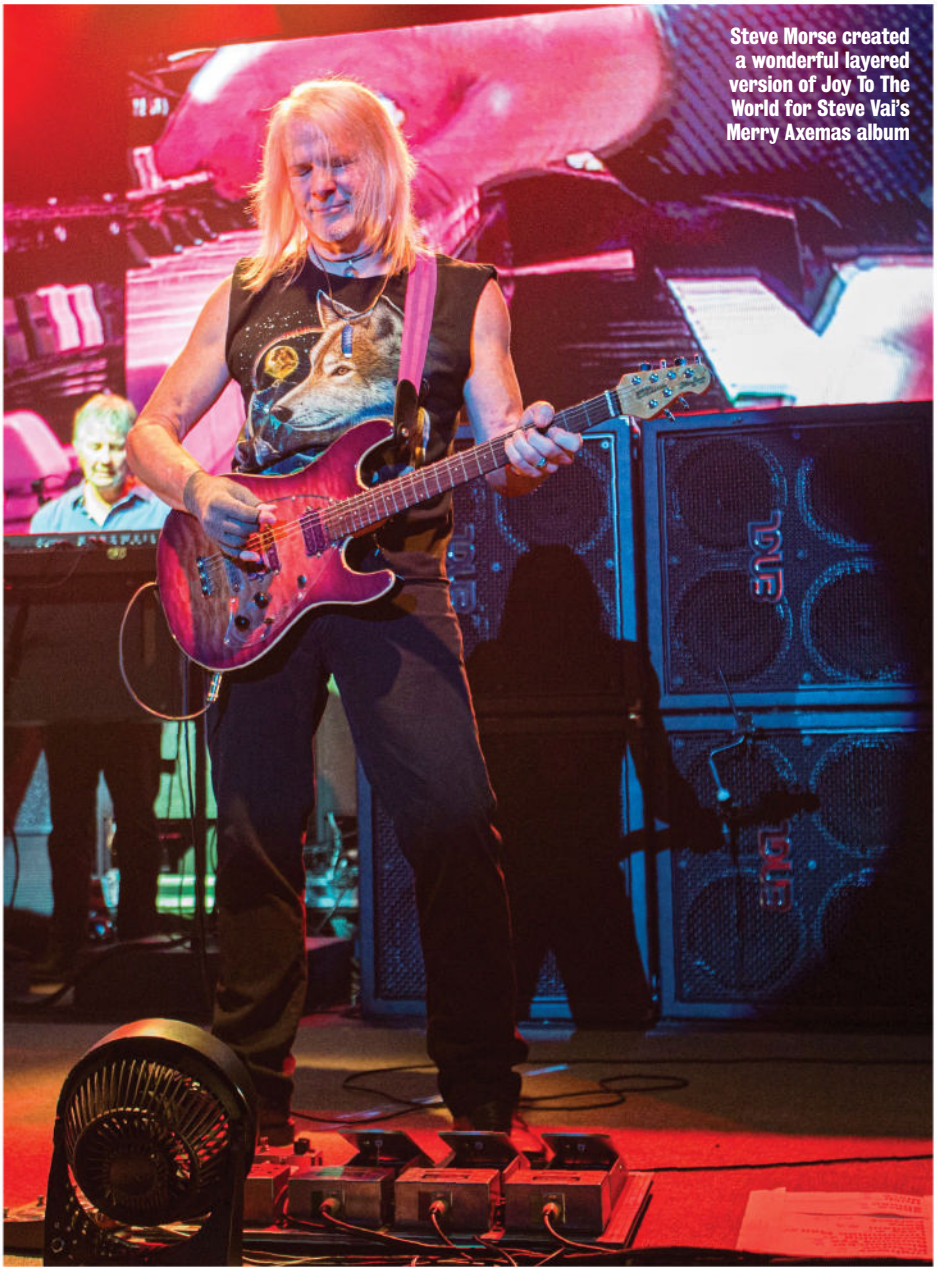
SL: Oh man, early 2000's is a while back now! Ed used what he brought which I believe was one of his amps plugged in direct and we added a little room reverb. At that time I used a Bradshaw rig with his rack mounted pre-amp through a three-channel system speaker system, two stereo effects and one dry in the middle.

Steve Morse on recording his version of *Joy To The World* for Steve Vai's **Merry Axemas – A Guitar Album**

How did this piece come about, with you appearing on Steve Vai's Merry Axemas - A Guitar Christmas?
Steve Vai invited me to do a piece on his Christmas compilation. I had previously approached him and many other guitarists to do a classical track each for a project, and he has always been easy to talk music with, as well as an absolutely incredible talent.

What do you like about this Christmas classic?
I like most of all, the fact that Steve let me do my own arrangement totally. People that know me are aware that I always write parts which don't exist, for existing classics. It was nice to try my hand at creating a self-standing arrangement along the lines of a 'legit' composition, then mix that with rock guitar influences at the end.

Your arrangement is precisely crafted with various steel-string, nylon-string, 12-string and electric guitars. How did you go about structuring it and how long did it take?
I have to take my time with these kinds of projects. I remember I was working on some of my own compositions at the time, so I kept coming back to it every few days to listen to what I had already recorded. That way, you can come the closest to actually being objective about your work. I find that when I do a lot in one session, that when I come back with fresh ears, I don't like all of what I did. There's a diminishing return with ploughing through, just to get finished. I realise that LOTS of very successful people do work in long shifts and get their work done, but for something that requires me to think of complicated layers, that living with the parts over and over in my head, recording them, then listening with some time pause gives me the best results. The main thing I wanted all the way through was a driving rhythm. Sometimes that drive comes from the arpeggiated part rather than the chugging rhythm. The acoustic and clean guitars were used to provide a change for the ear. The classical guitar (hard to hear in some spots) was often the instrument I wrote the transposing and counterpoint parts on, then I layered electric sounds until I was happy with the balance.



Steve Morse created a wonderful layered version of Joy To The World for Steve Vai's Merry Axemas album

How did you achieve such a big, clear rock sound, without parts clashing and without drums or bass?
When we hear an orchestra, without huge percussion, it allows us to hear and feel quite a bit of variation. Like when you hear a piece for violin and piano, the music can convey hugely dynamic and colourful changes without percussion. One thing that was helpful for me was to play to a click, but listen without it, to hear what was needed, or not. When there was only a single melody, such as the 'Joy to the world' line, I used cascading imitation with different sounds to help keep the energy up. The arpeggiated part (G-D-A-B... ascending) became the building block for the end section.

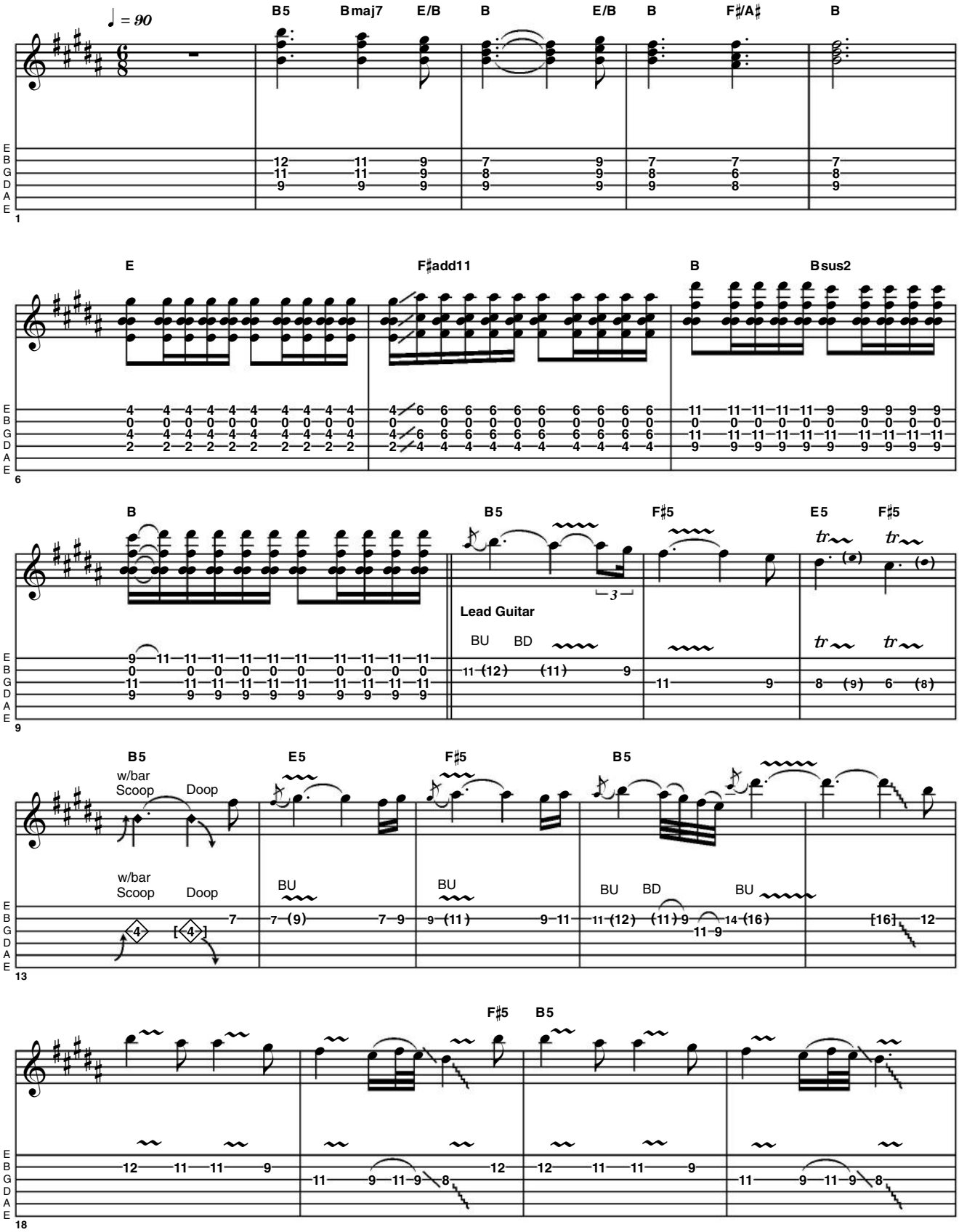
The outro's call and response is quite something with a wonderful singing theme contrasted with the blazing arpeggios and fast runs. It's like a blend of classical and celtic.
That's exactly what much of my writing comes out like! I just like blended styles. I was hoping to get an arrangement that Wendy Carlos would approve of, since she has made some of my favourite multi-track performances and arrangements on analog Moog synthesiser played one part at a time.

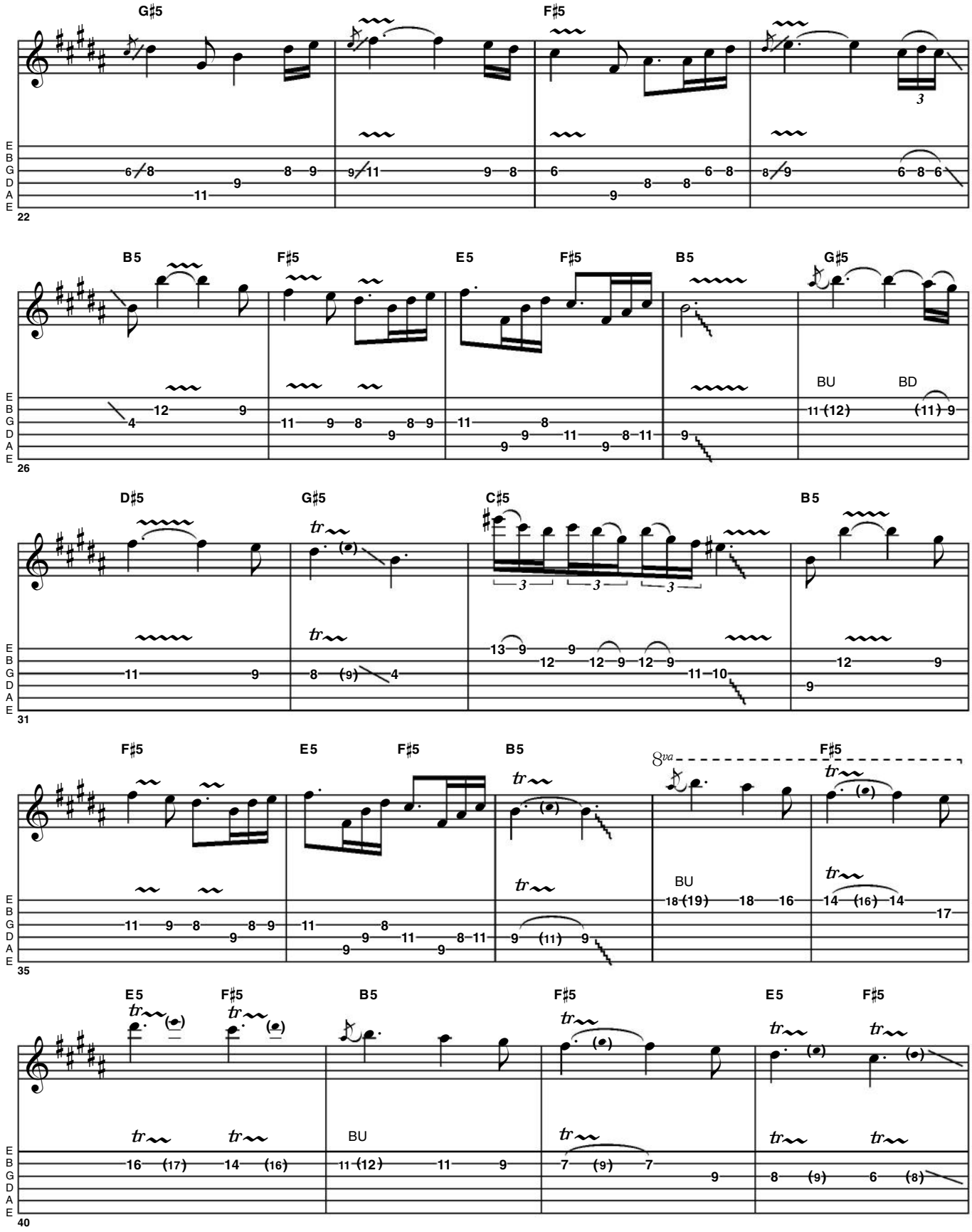
What guitars and amps did you use?
I used my trusty Music Man signature model, the four-pickup one that I still play at every gig, for the electric. I used my Buscarino classical guitar for nylon-string sounds and a Larrivée acoustic steel-string gifted to me by Sterling Ball. The amps were a Marshall Jubilee 2550 and my old Ampeg V-4, through a 4x12 closed-back cabinet using JBL K120 speakers. And Ernie Ball strings on everything, naturally!

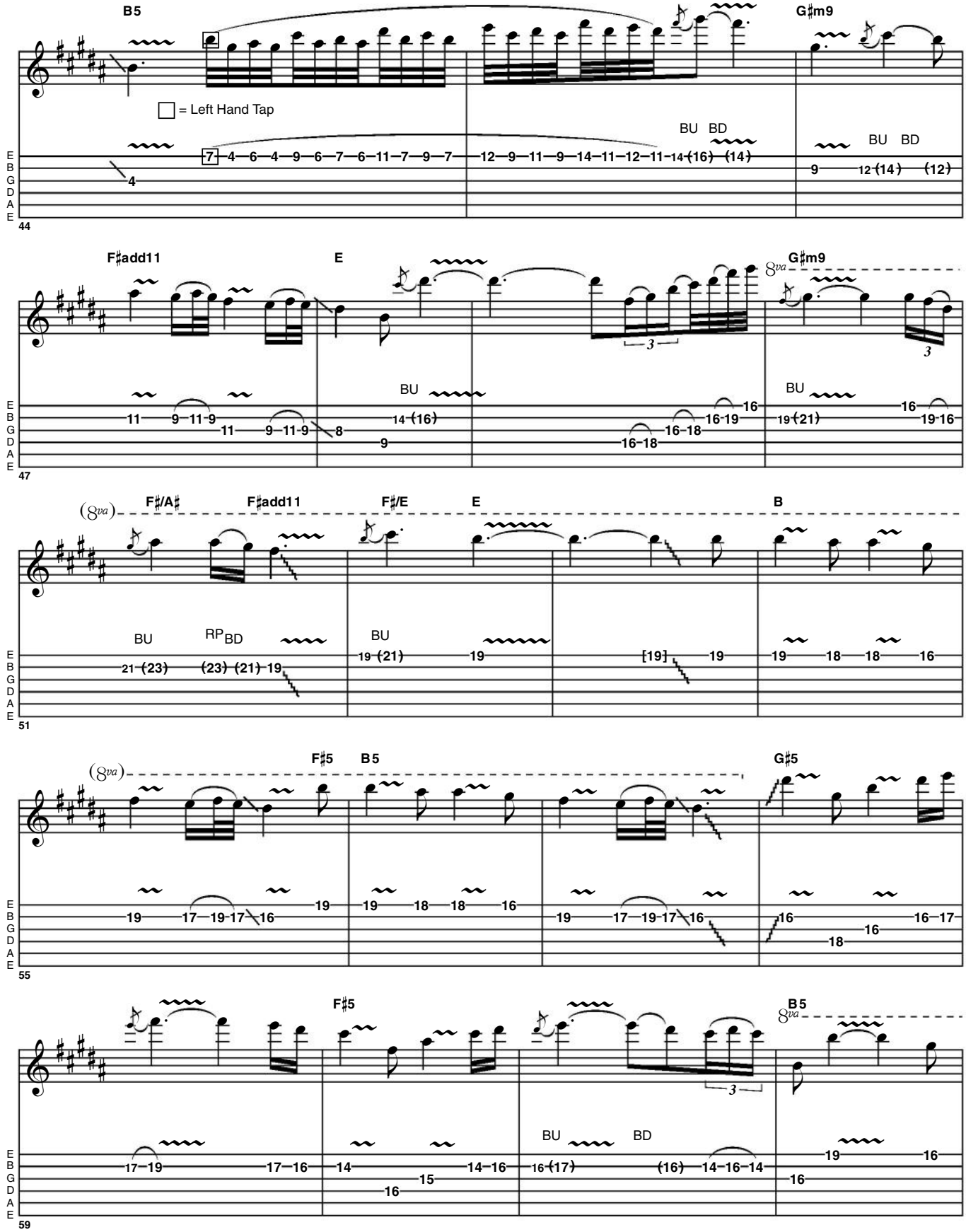
DANIEL KNIGHTON/GETTY IMAGES

PERFORMANCE **NOTES**

[Bars 1-9] We kick our arrangement off with a chord figure that implies the main melodic theme. The chords are based around triads performed on the fourth, third and second strings, using pick and fingers. The rhythm picks up for the second half of this section with a climbing D shape of E Major, F#add11 and B Major, all of which include the open second string. Take care with the final B to Bsus2 figure which features a tricky hammer-on on the sixth string.

[Bars 10-21] These bars introduce the main melodic theme which is based around the B Major scale, with the diatonic modes of E Lydian and F# Mixolydian being implied against the accompanying E Major to F# Major chords. Pay attention to the phrasing throughout this section, which includes bends, trills, whammy bar phrasing plus a fast legato phrase at **[bar 16]**. Work on your phrasing and delivery, applying vibrato for an anthemic delivery.

PERFORMANCE NOTES

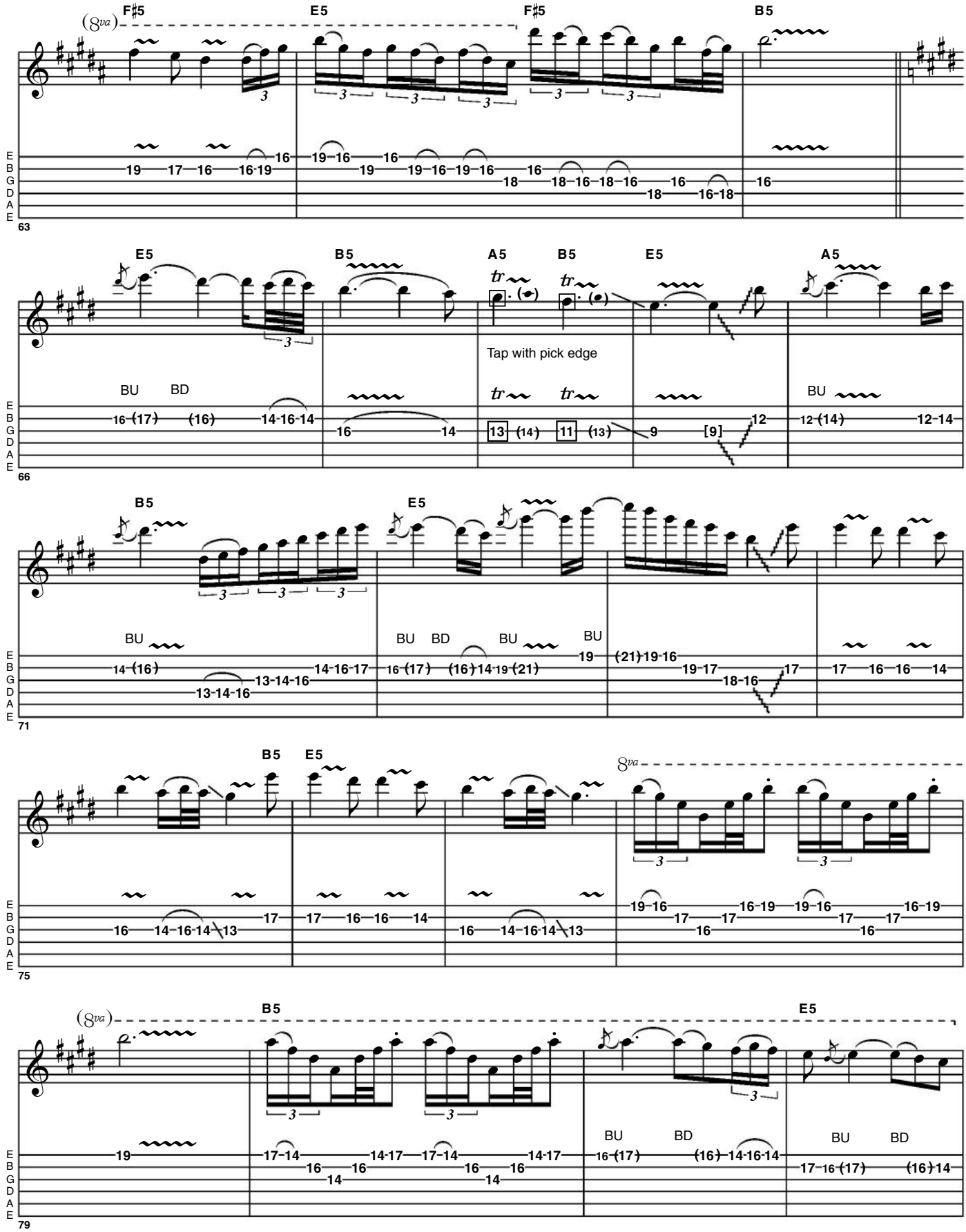
[Bars 21-29] Our second theme is arranged to include the melody as well as some outlining triad arpeggios. Once again pay attention to phrasing and delivery. There's some chord substitution here, with the G# Minor being included at **[bar 22]**; normally this section would start on the I chord. **[Bars 30-37]** This new section is based on the main melody but with a twist. More chord substitution, too, with the opening B Major chord substituted with a G# Minor, while the F# Major chord is substituted for a D# Minor. This section also makes use of the aforementioned 'pivotal' chord approach which redirects us to the key of F# Major. This also allows us to include the C# Major chord, or chord V, which is outlined with a tasty D# Mixolydian descending run.

PERFORMANCE **NOTES**

[Bars 38-45] And here's the interlude section. It's based a round the main melody and descends over two octaves. This part concludes with a fast two-hand tapping run performed on the first string. **[Bars 46-53]** introduce another new section created for this arrangement, to give us a short solo section. This is based around G# Minor 9, so gives a very strong Aeolian sound to the solo. I have also really emphasised chord IV here, with the F#/E-E Major move strongly implying E Lydian (E-F#-G#-A#-B-C#-D#). This section includes chords VI, V, and IV of B Major. I've tried to make this solo very majestic and melodic, although **[bars 49-50]** include a fast Pentatonic run with some high-register bends, so take care when you get to this!

VIDEO & AUDIO https://bit.ly/3LMzFZk

Paul Gilbert's Christmas album 'Twas features a stunning collection of festive classics and brand new pieces

JASON QUIGLEY

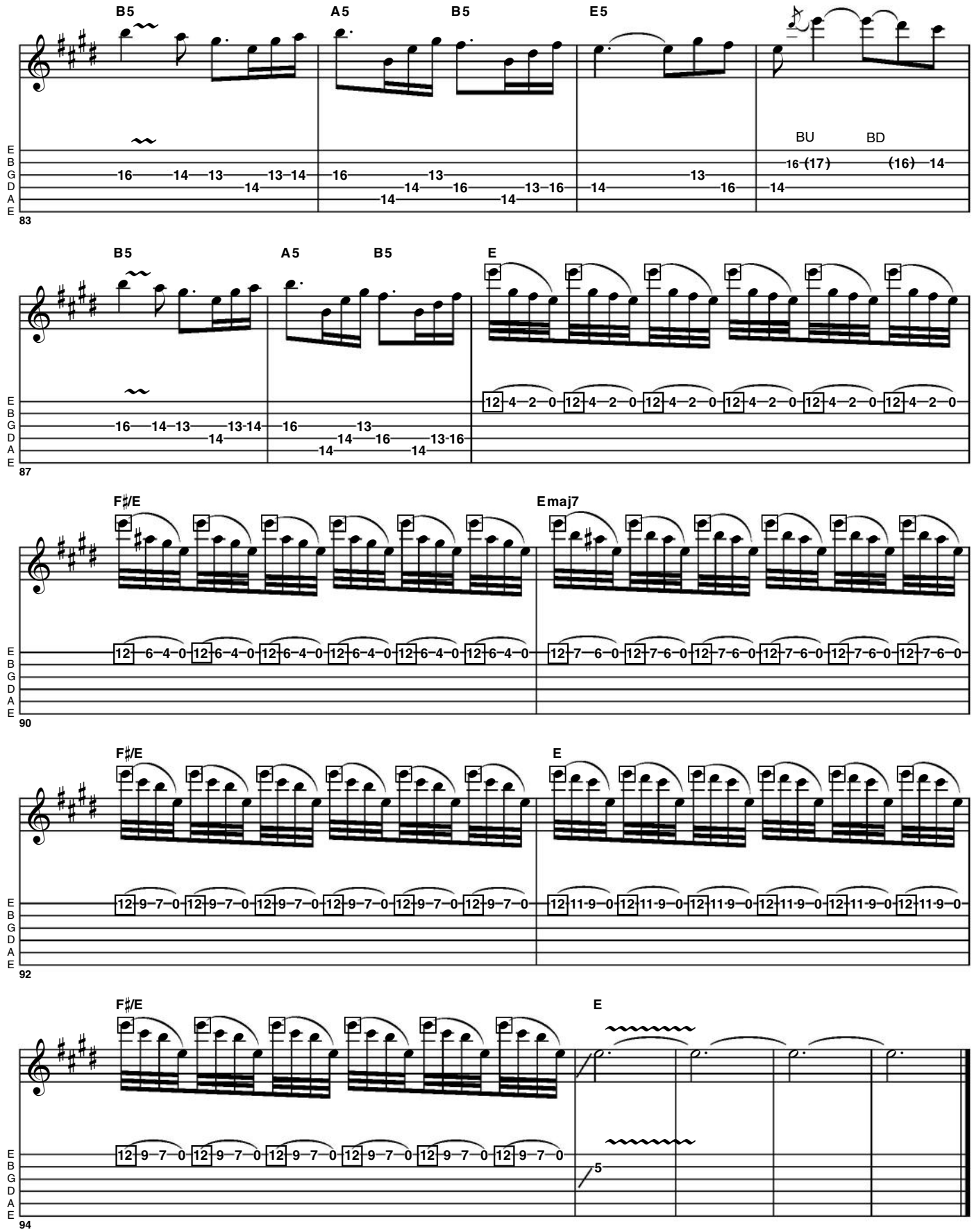
PERFORMANCE **NOTES**

[Bars 54-57] Here we reprise the second half of our first theme from back at bars 54-57, with the melody being played an octave higher to build the dynamic of the piece as we come out of the solo. **[Bars 58-65]** Here's another theme we encountered back at the beginning of the piece, but again this is now performed an octave higher for more intensity and to imply a climax. This section concludes with a nice and bluesy descending B Major Pentatonic run.

VIDEO & AUDIO https://bit.ly/3LMzFZk

The Brian Setzer Orchestra has recorded several Christmas albums over the years. The last one was Rockin' Rudolph (2015)

ALI PAIGE GOLDSTEIN/NBCU PHOTO BANK/NBCUNIVERSAL VIA GETTY IMAGES

PERFORMANCE **NOTES**

[Bars 66-77] Here we're modulating to the key of E Major, once again lifting the dynamic with a key change. Although this section has modulated, the melody should be fairly familiar, although it includes some new licks for additional excitement, as well as an unashamedly Brian May-inspired three-part harmony. You'll need to take care with the fast run during **[bar 71]**, as well as the descending Brian May lick at **[bar 73]**. Good luck, and have fun!

CHRISTMAS TIME!
Silent Night

ON VIDEO

We meet **John Wheatcroft** at a very snowy Crossroads, where he plays us an exclusive jazz -style arrangement of this perennial Christmas classic.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3LMzFZk
Key D/F **Tempo** 126bpm

Will improve your… ✔ Chord-melody integration ✔ Ability to negotiate changes ✔ Mixed rhythmic grouping

The popularity of the Christmas carol Silent Night is nothing short of phenomenal. It has been translated into more 300 languages, with over 700 recorded versions in the last 45 years alone. Bing Crosby's version sold more than 30 million copies and it continues to be a cornerstone of yuletide celebrations all over the world. While many of the carols performed around Christmas can be traced back over a 1000 years, Silent Night dates back just a little over 200, composed initially as a poem in 1816 by Rev Joseph Mohr, and set to music two years later, on Christmas Eve 1818 by Franz Xaver Gruber. It was performed that same evening at Christmas Eve Mass in the church of St Nicholas in Oberndorf, near Salzburg, Austria.

John plays his Benedetto Bravo guitar for Silent Night

Part of the popularity of Silent Night could perhaps be attributed to its simplicity, with the initial performance featuring a simple choral accompaniment that the choir could learn in a matter of hours, rather than the usual weeks and, interestingly, Mohr and Gruber eschewed the tradition church organ, electing instead to use guitar. Reports vary as to the reasoning for this decision, but if you are ever in the neighbourhood of Hallein, Austria, you can visit the Silent Night Museum and witness the very same guitar that Joseph Mohr used to premier this legendary composition.

Our arrangement of Silent Night can be divided into a number of sections. While the main theme is performed in D with a 6/8 time signature, we start with a Django-style introduction setting up tension by resolving to A7, the V7 Dominant chord. Next up, we see a harmonisation of the famous melody, mainly constructed with four-note block chords punctuated with single-note connections. A transposition toward F Major heralds the improvised solo section, along with a shift in energy towards more of a jazz waltz feel. We return to D Major for our final statement of the melody, although here we're adopting a variation of the jazz manouche 'La Pompe', a steady rhythm usually played with four relatively even quarter notes per bar, but here we're accenting two groups of three eighth notes to match our 6/8 time signature. After a brief held chord, we round things off with a beautiful outro, complete with a cheeky machinehead dive that's sure to impress your audience as well as make them smile.

There's such a lot to be gained from arranging a well-known piece in this way, so we'd urge you to firstly get as much of this arrangement under your fingers as possible, and then consider constructing an arrangement of another Christmas carol of your own. You can make things as simple or as complex as you like. They're also hugely musically rewarding and you'll undoubtedly learn a great deal in the process. Enjoy!

TECHNIQUE FOCUS
Mixing rhythms, articulation and dynamics.

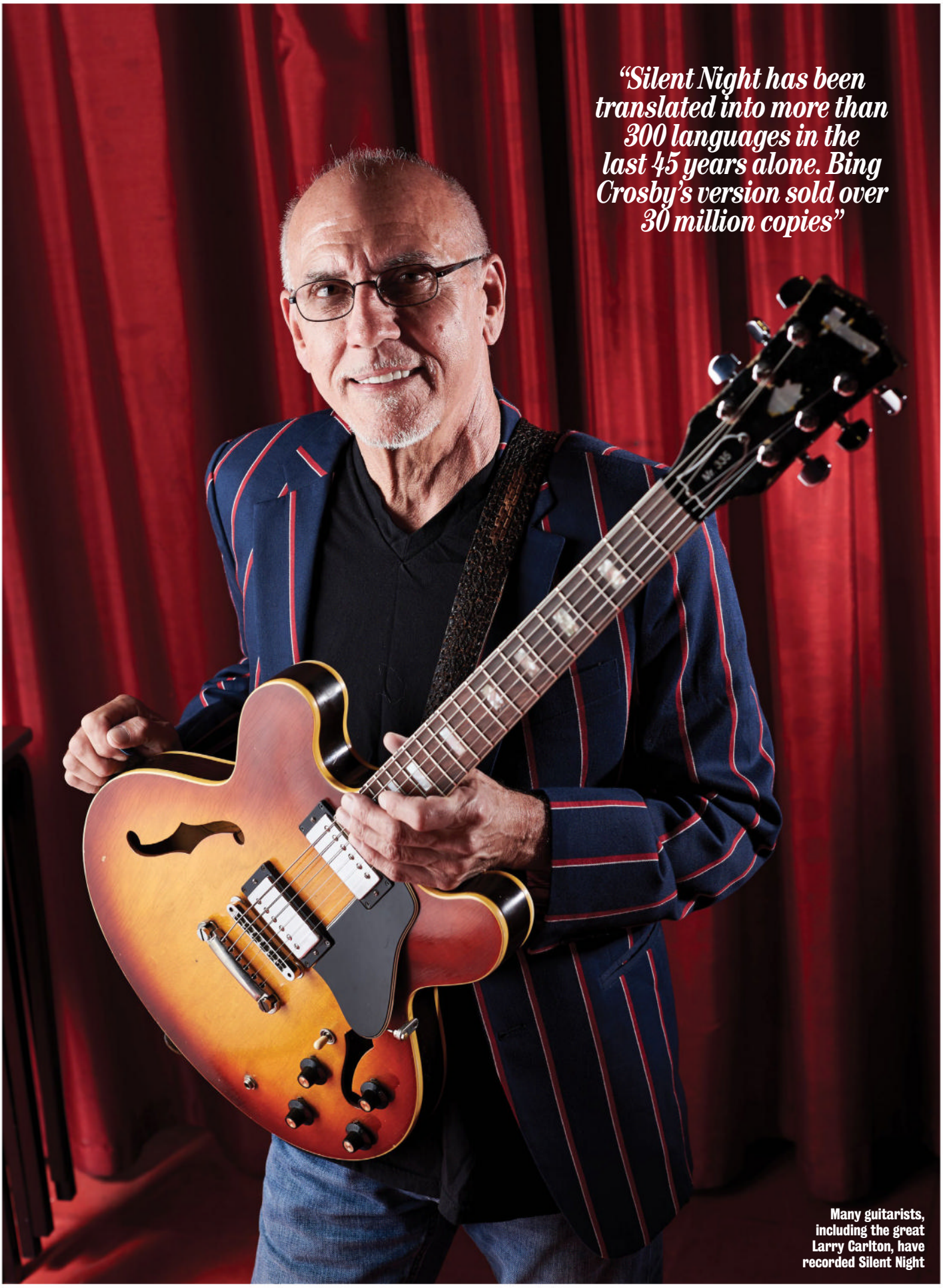
When performing a melody it's helpful to consider how you might keep things interesting and engaging for the listener by varying your delivery. It pays to consider your options, such as blending single notes with octaves, double -stops and chord fragments. Techniques such as sliding into and away from notes, hammering on or pulling off can help. Also, you could employ some muted percussive grace notes to help propel the music forward. Dynamics play a huge role here also, so consider just how quiet should quiet be and at what point is this appropriate in the arrangement and, conversely, give equal consideration to when the level and intensity needs to reach a peak. One thing that became apparent to me while I was transcribing this performance, which features improvised moments balanced with more composed and considered material, was the variety of rhythms employed, and often all within a single bar. If you pay attention to these concepts when you're woodshedding, they'll begin to appear naturally in your improvisations and in your compositional ideas. Good luck!

NEXT MONTH *John checks out Albert Lee's own hero, the 'Telecaster Master'* ***Jimmy Bryant***

Get the Tone

I used my Benedetto Bravo into a clean combo setting on a Line 6 Helix for the main part. Try leaving your guitar's volume somewhere near the middle, as the treble roll-off helps to warm things up and is arguably less muddy than turning down the tone. The track is completed with rhythm guitar, courtesy of my Aylward Selmer-style and an acoustic double bass.

TRACK RECORD There are arrangements of Silent Night from Steve Lukather, Larry Carlton, Martin Taylor and many more. If you'd like to hear more of my music, my album First Light is available on all the usual platforms, or on CD from johnwheatcroftguitar.com. This stripped-down recording of original compositions features both acoustic and archtop jazz guitar in duet with double-bass virtuoso, Mark Rose.

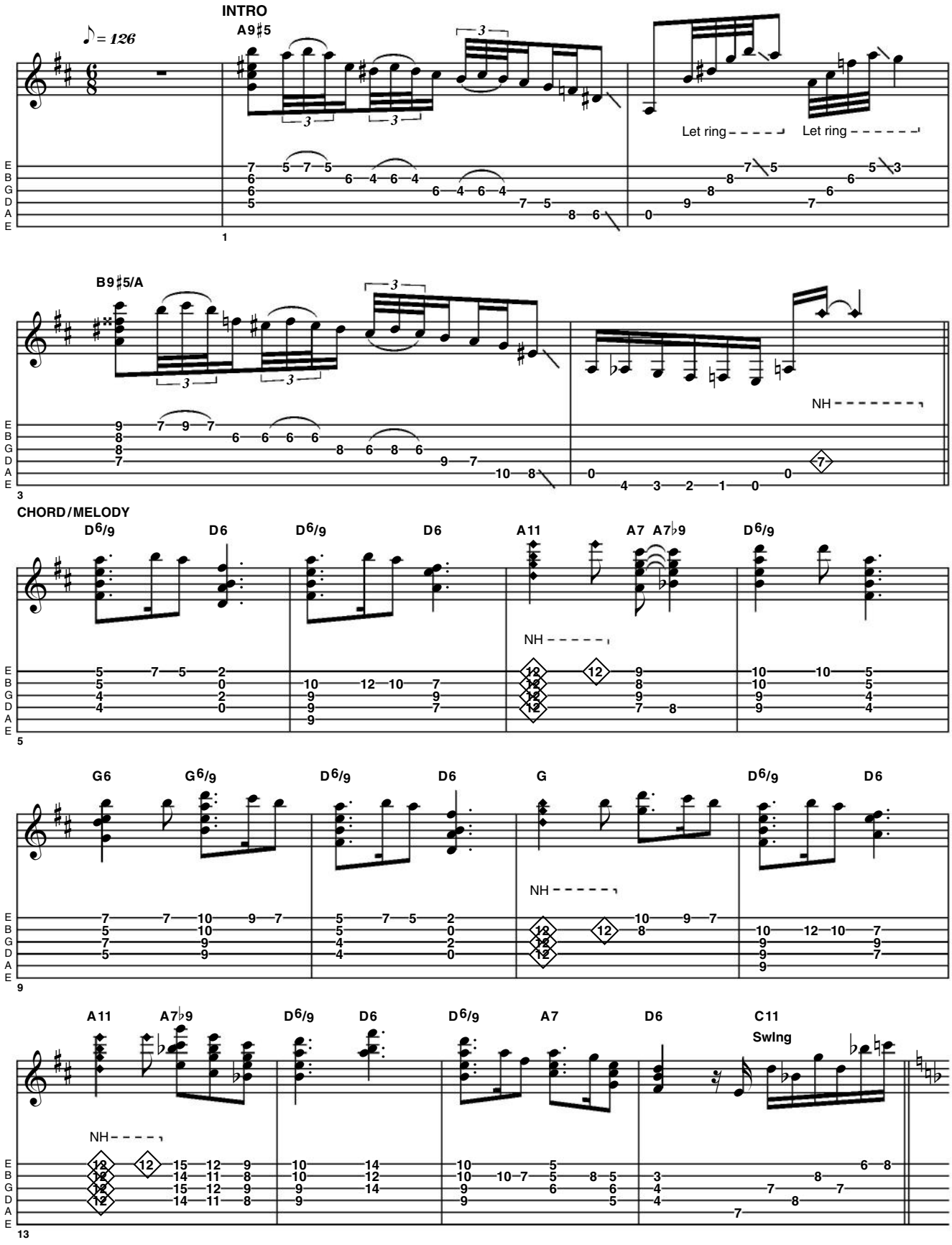


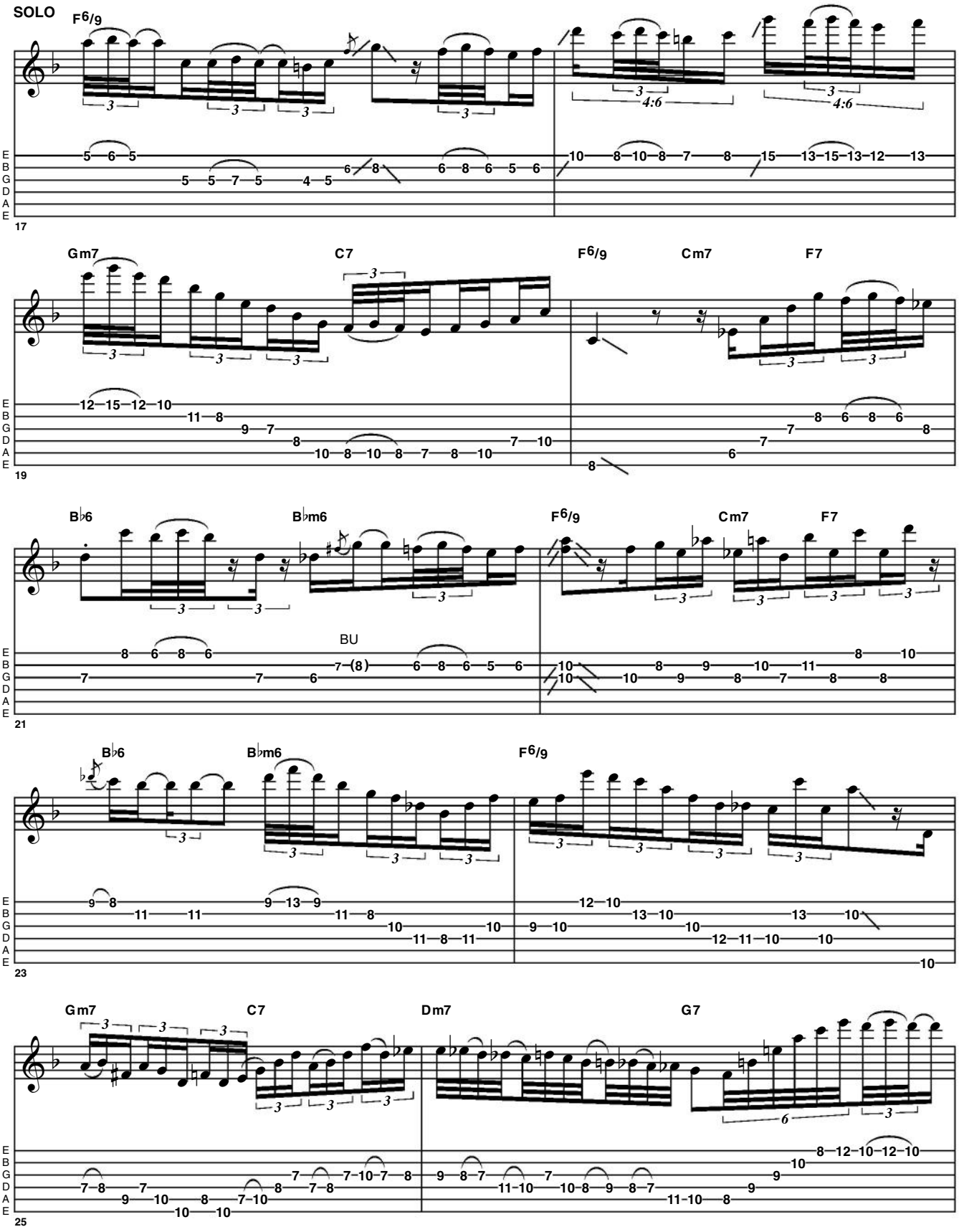
"Silent Night has been translated into more than 300 languages in the last 45 years alone. Bing Crosby's version sold over 30 million copies"

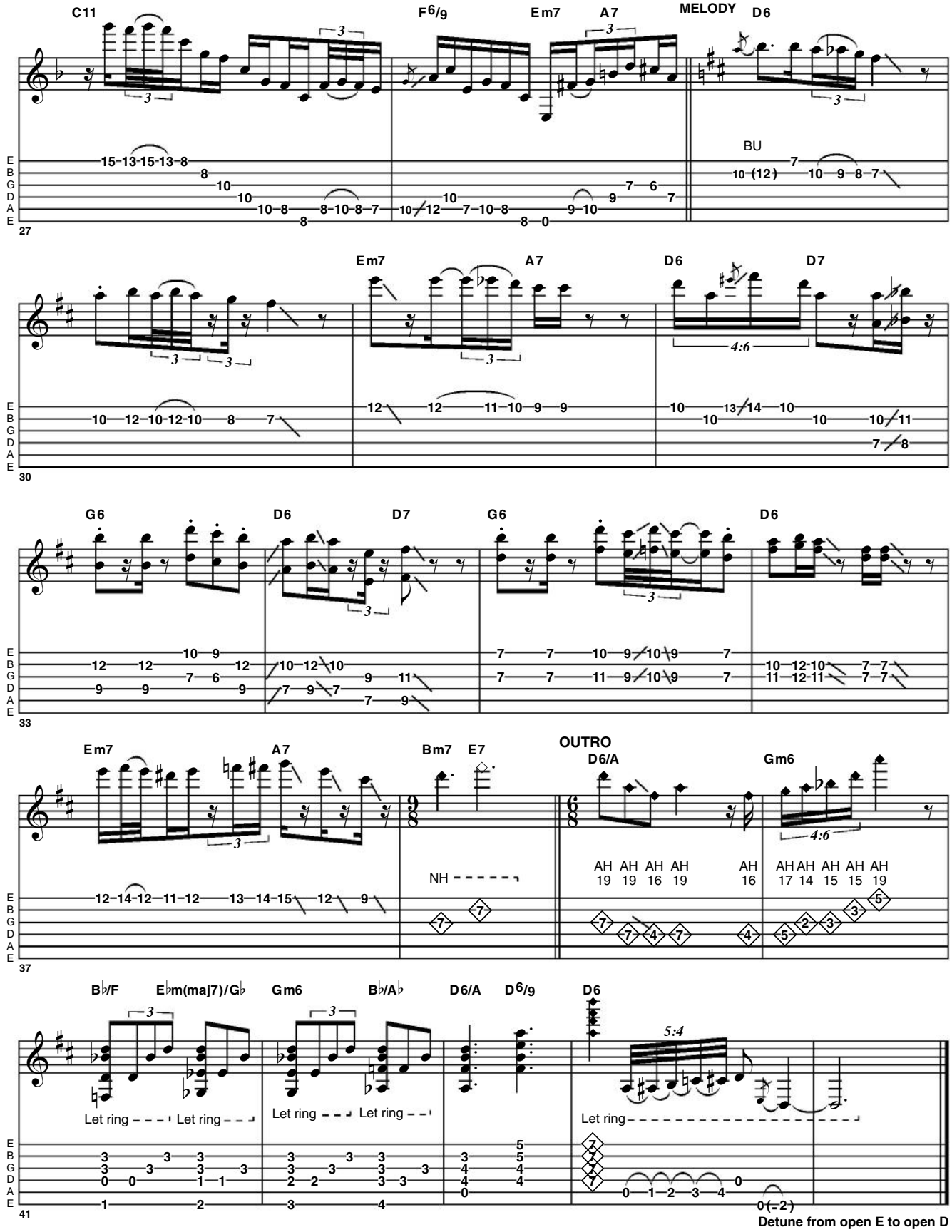
Many guitarists, including the great Larry Carlton, have recorded Silent Night

OLLY CURTIS/GUITARIST MAGAZINE/FUTURE

PERFORMANCE NOTES **SILENT NIGHT**

Intro [Bars 1-4] We begin with a Django-inspired intro, spelling out A9#5 and B9#5/A, derived from fragments of the A Whole- Tone scale (A-B-C#-D#-E#-G). We end this phrase with a line that moves in contrary chromatic motion to the double bass, targeting the root note of A7, the V7 in the key of D. Chord/Melody **[Bars 5-16]** Here we introduce the main melody, although arranged with a combination of four-note chord voicings connected with single-note lines and the occasional harmonic chord for good measure. In keeping with the Django style, you'll notice a lot of Maj 6 (R-3-5-6) and 6/9 voicings (R-3-5-6-9), along with a set of what look like symmetrical Diminished 7th voicings **[bar 13]**, that in this context are being used to imply various inversions of A7♭9 (A-C#-E-G-B♭).

PERFORMANCE NOTES **SILENT NIGHT**

Solo [Bars 17-28] For our improvised solo section we're modulating to the key of F and you might also notice that there is a little more activity in the underlying chord changes. The trick to understanding the lines employed here is to compare the note selection with the associated chord on a bar-to-bar basis. You'll notice that in each and every instance these decisions made in real time are intrinsically linked. In preparation for recording this solo I made sure that I had chord-tone related options for all of the chords in a variety of fretboard locations, a crucial factor for connecting these ideas up in smooth and musically cohesive way. I'd suggest that you make these same connections and not just for this piece, but for every chord sequence that you intend to solo over.

PERFORMANCE NOTES **SILENT NIGHT**

[Bars 29-38] We return to D Major for our final statement of the melody, articulating the theme with a combination of single-note lines, octaves and double-stops. While the main essence of the line is kept intact, note the embellishments, decorations and articulations along the way. Naturally, you're free to add these in any way you see fit; I didn't play it exactly the same way during my run-throughs but the transcription is an accurate representation of the performance that made the take. Outro **[Bars 39-45]** We round off our arrangement with a snappy oblique motion ending that I've 'borrowed' from my old boss, John Jorgenson, followed by an open-string machinehead dive straight out of the Django lick-book. For the chord voicings **[Bars 41-42]**, the notes on the second and third strings remain in place, albeit with shifting fingerings, while the bass notes rise in semitones to connect B♭/F to D6/A.

Detune from open E to open D

Manson

GUITAR WORKS

ORYX VI
DRY SATIN
BLACK

ORYX VII
NOLLY RACING
GREEN

Guitarist
GEAR OF THE YEAR

Designed in collaboration with Adam 'Nolly' Getgood

ORYX

CHRISTMAS TIME!
Deck The Halls

ON VIDEO

Give your friends and family the gift of music this Noel with **Declan Zapala's** colourful fingerstyle arrangement of a cheerful festive favourite!

ABILITY RATING Moderate

Info https://bit.ly/3LMzFZk
Key D major **Tempo** 108 bpm

Will improve your…
✔ Knowledge of traditional Welsh music
✔ Pick harmonics ✔ Two and three-part harmony playing

This month's classical piece comes in the form of the Christmas carol Deck The Halls, also known by its alternative title 'Tis The Season. The melody of the carol is from the traditional Welsh winter song Nos Galan (New Year's Eve) which dates back to the Renaissance and was first published in 1794. It later became synonymous with Christmas when English lyrics were written to the melody by the Scottish musician Thomas Oliphant in 1862. The first of the three verses, which makes reference to Christmas, goes as thus:

Deck the hall with boughs of holly,
Fa, la, la, la, la, la, la, la, la!
'Tis the season to be jolly:
Fa, la, la, la, la, la, la, la, la!

Fill the meadcup, drain the barrel,
Fa, la, la, la, la, la, la, la, la!
Troul the ancient Christmas carol.
Fa, la, la, la, la, la, la, la, la!

The entire melody of the carol fits into this single verse and is then repeated note-for-note throughout the following two verses. While the human singing voice has the luxury of being able to change words to create variation between verses, the humble guitar has no such luxuries afforded it, since we can only play the notes. To keep things interesting for us I have used this carol as an opportunity to explore the Theme and Variations compositional approach using a melody and accompaniment texture. I have treated the above Verse 1 as the 'Theme' and have then composed three variations of increasing density. The main theme can be played by a beginner since it is a stripped -back two-part harmony but we move into a more intermediate setting with Variation 1 as it brings in some 'chunkier' chords and adds more movement in the accompaniment voice. Variation 2 involves some advanced plucking control as the accompaniment voice is made up entirely of 12th-fret picking hand harmonics. This technique is explained at the start of the accompanying video so be sure to check that out first.

The final variation sees a harmonised melody with an ever-moving accompanying voice, with a third 'inner' voice creeping into the texture towards the end. As mentioned previously, there are only actually three verses in the carol so this fourth iteration of the melody in Variation 3 should be considered an 'optional advanced extra'; a Christmas gift to the more advanced players out there. Enjoy and be merry!

Declan is decked out (sic) in suitable clothing as he incorporates harmonics into this christmas cracker!

NEXT MONTH *Declan has a lesson that aims to* ***Improve Your Fingerpicking Speed***

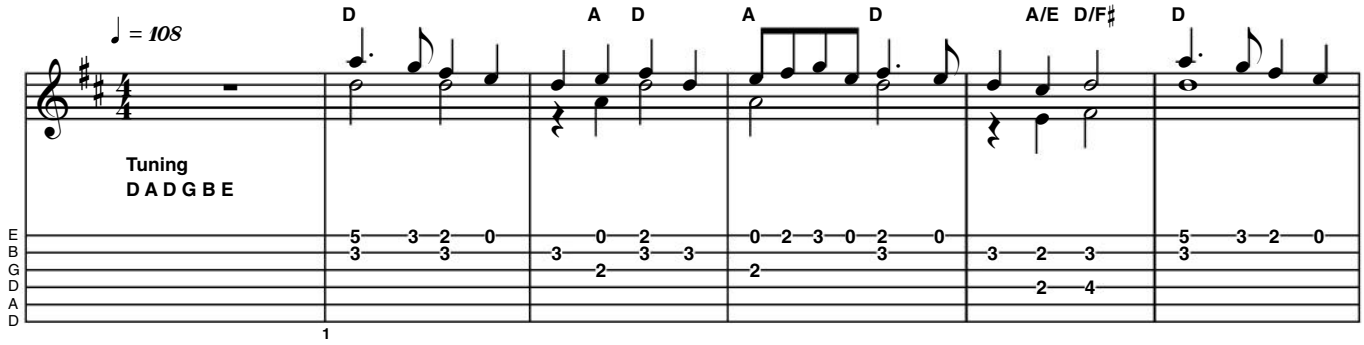
TECHNIQUE FOCUS
A Tale of Two Voices

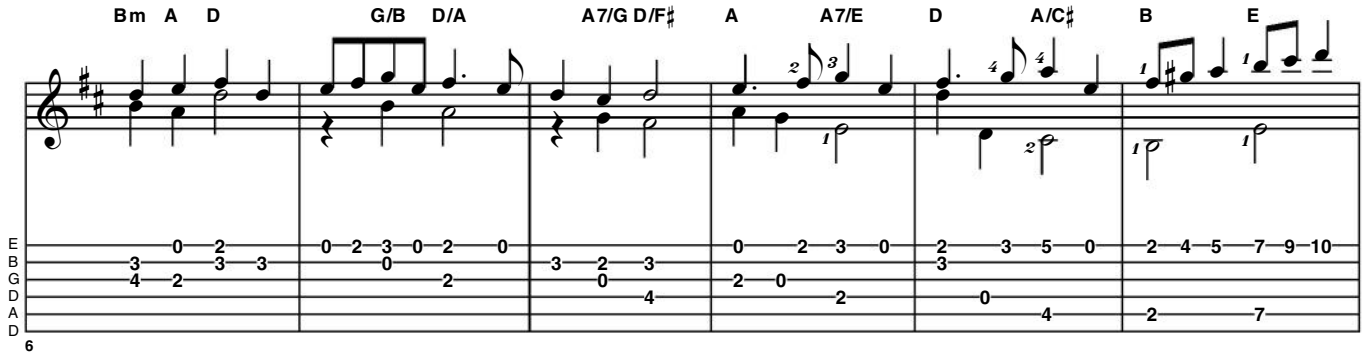
As a general rule when starting out learning this arrangement I recommend plucking any single-note lower voice notes with the thumb. No matter how much we try the thumb always has a slight difference in timbre to the fingers, so dedicating the thumb to a single voice will create a greater sense of clarity in its separation from the upper melody which gets plucked by the fingers. The same rule should apply during the second variation that starts at bar 33 where the lower voice contains plucked harmonics – an effective technique here is to pluck all melody notes with the 'a' finger, and for the harmonics in the lower voice we touch the node of each harmonic at fret 12 with the tip of the 'i' finger and pluck with the thumb.

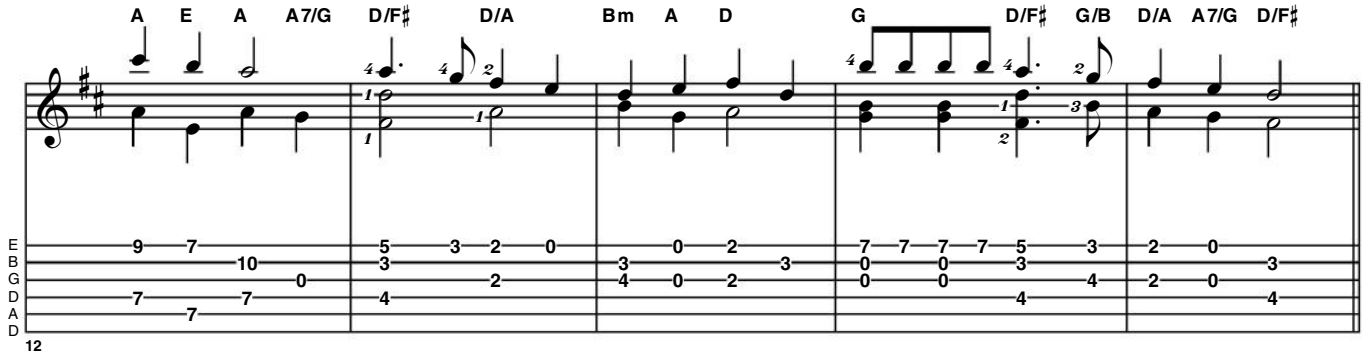
TRACK RECORD A large scale reimagining of Deck The Halls can be seen and heard by the Tabernacle Choir at Temple Square on their YouTube channel of the same name. The performance features a choir of nearly 400 choristers and a full orchestra all performed to a stadium-sized audience. It will certainly scratch any festive itch! There are many other arrangements of this carol on YouTube, too.

PERFORMANCE NOTES **DECK THE HALLS**

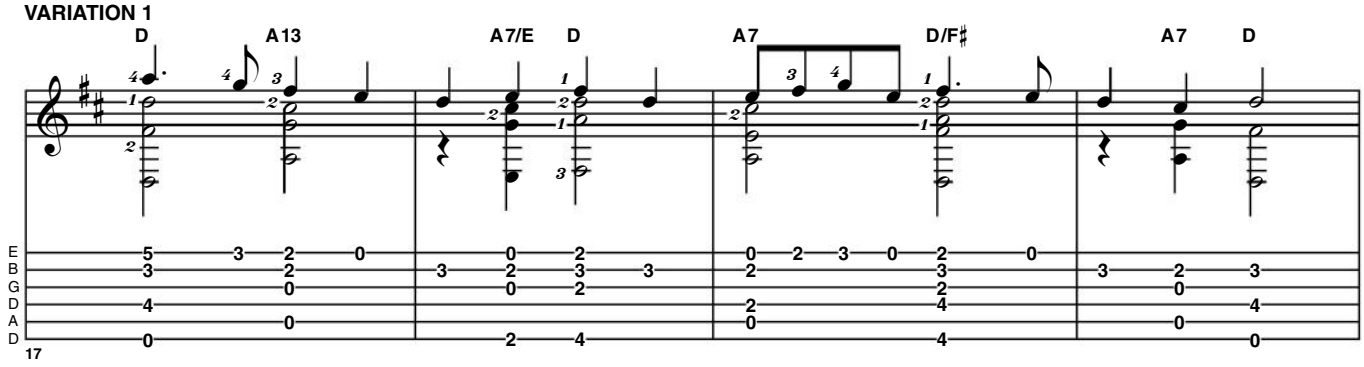
Play the melody legato, but try the same approach to the lower accompanying voice, cutting with the thumb where you see any rests. Playing the lower voice in isolation to get a feel for how it should sound will help achieve two clearly defined voicings. In **bar 11** when we shift from the 2nd to the 7th fret we play the notes with the same fretting fingers for both positions – for a clean execution ensure that the same area of your fretting hand remains in contact with the strings during and after shifting. In **bar 23** hold the high B at the 7th fret with the fourth finger so that shifting down to the A at the 5th fret is nice and smooth.



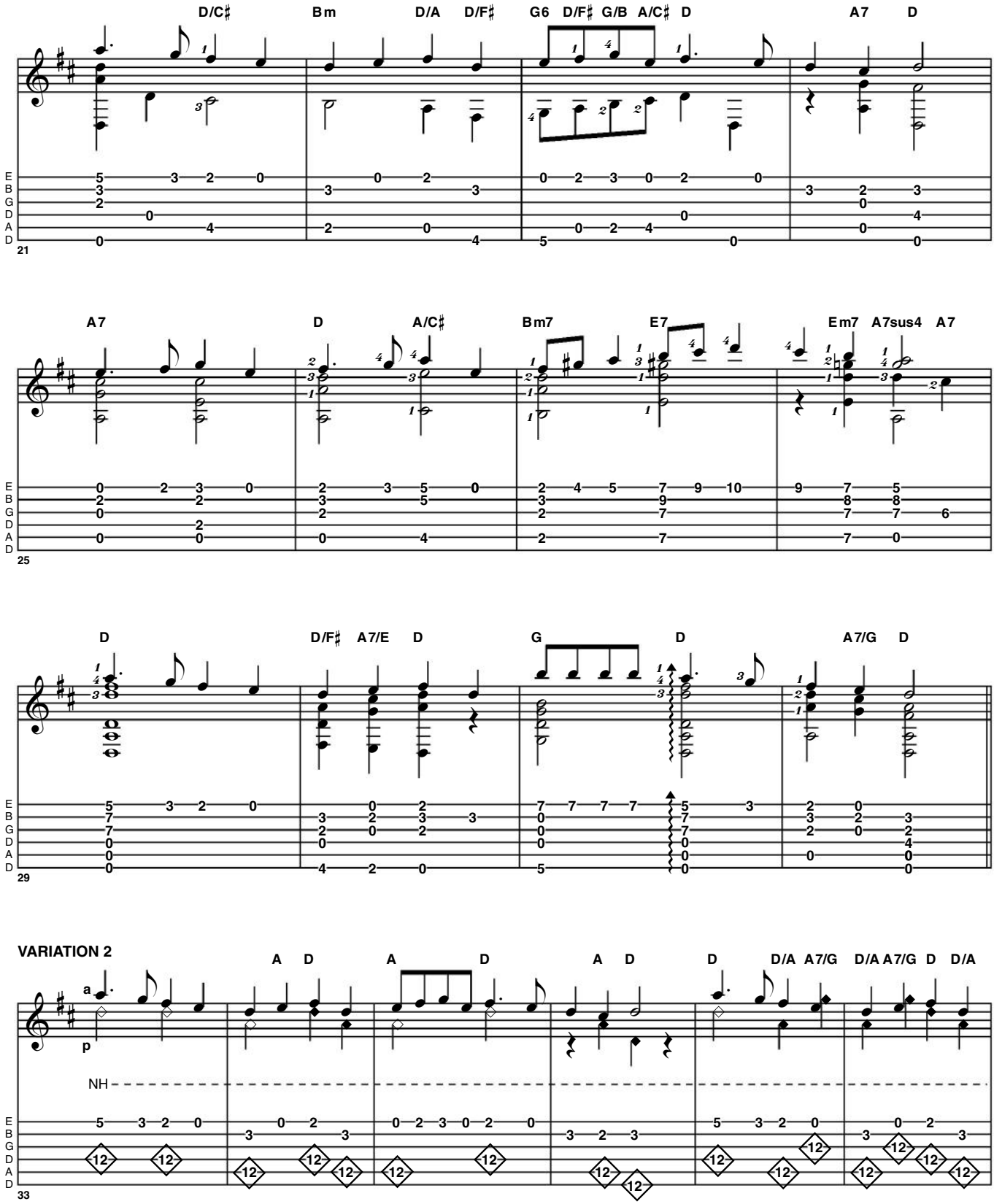




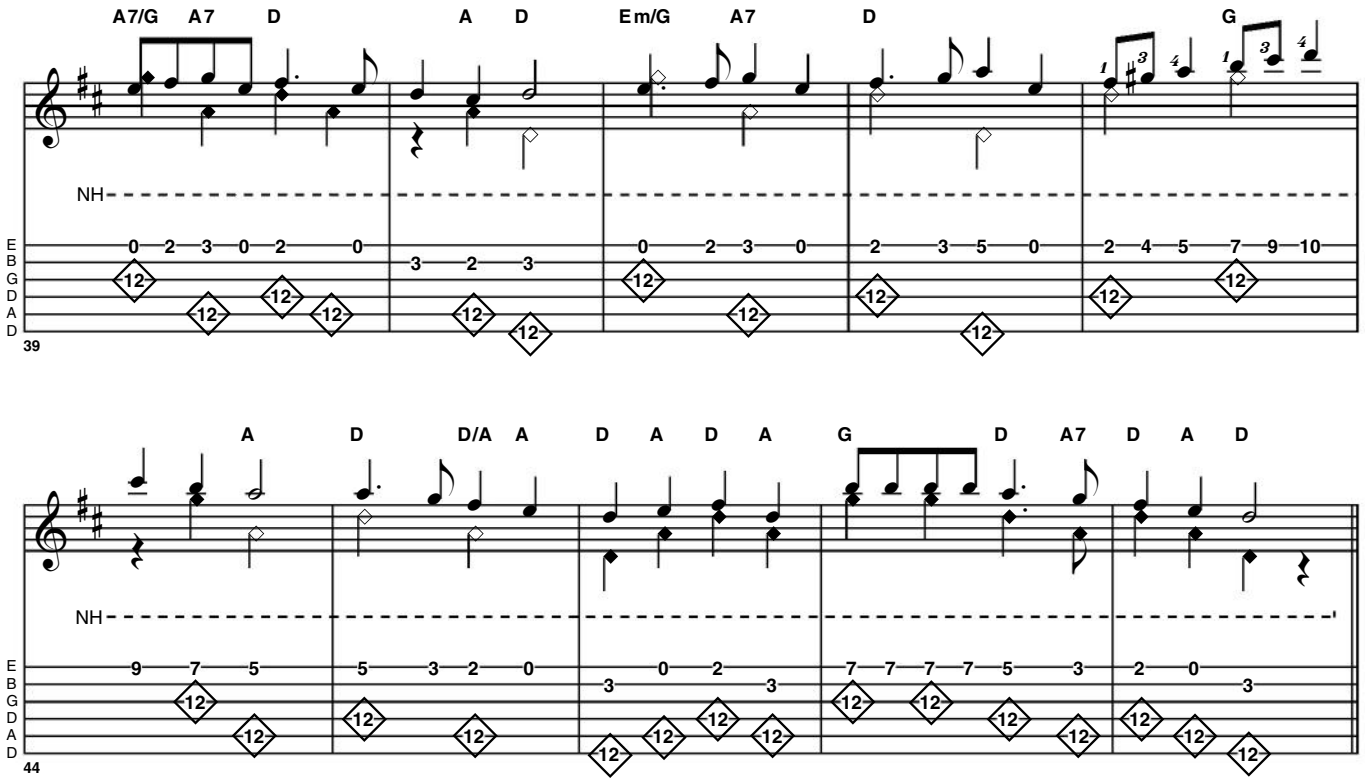
VARIATION 1

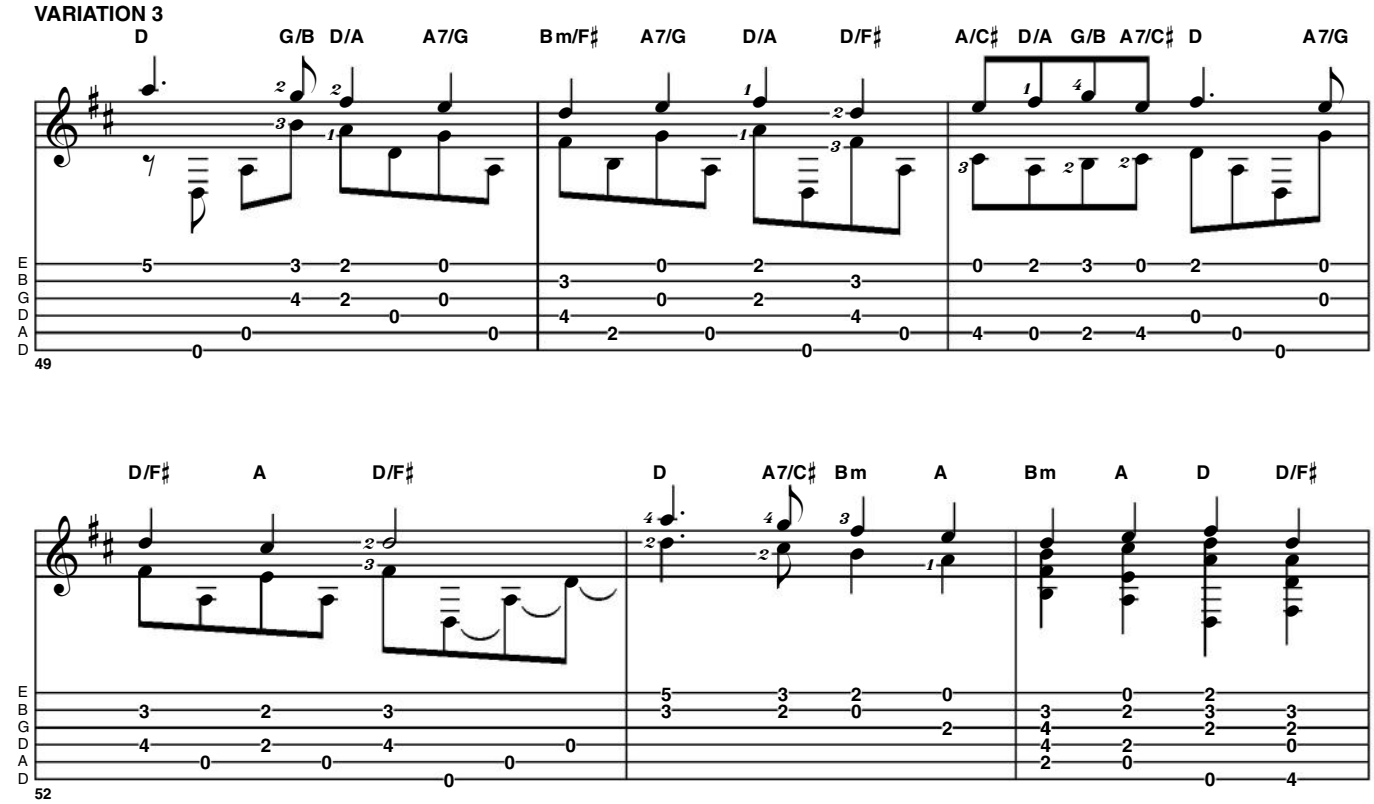


PERFORMANCE NOTES **DECK THE HALLS**

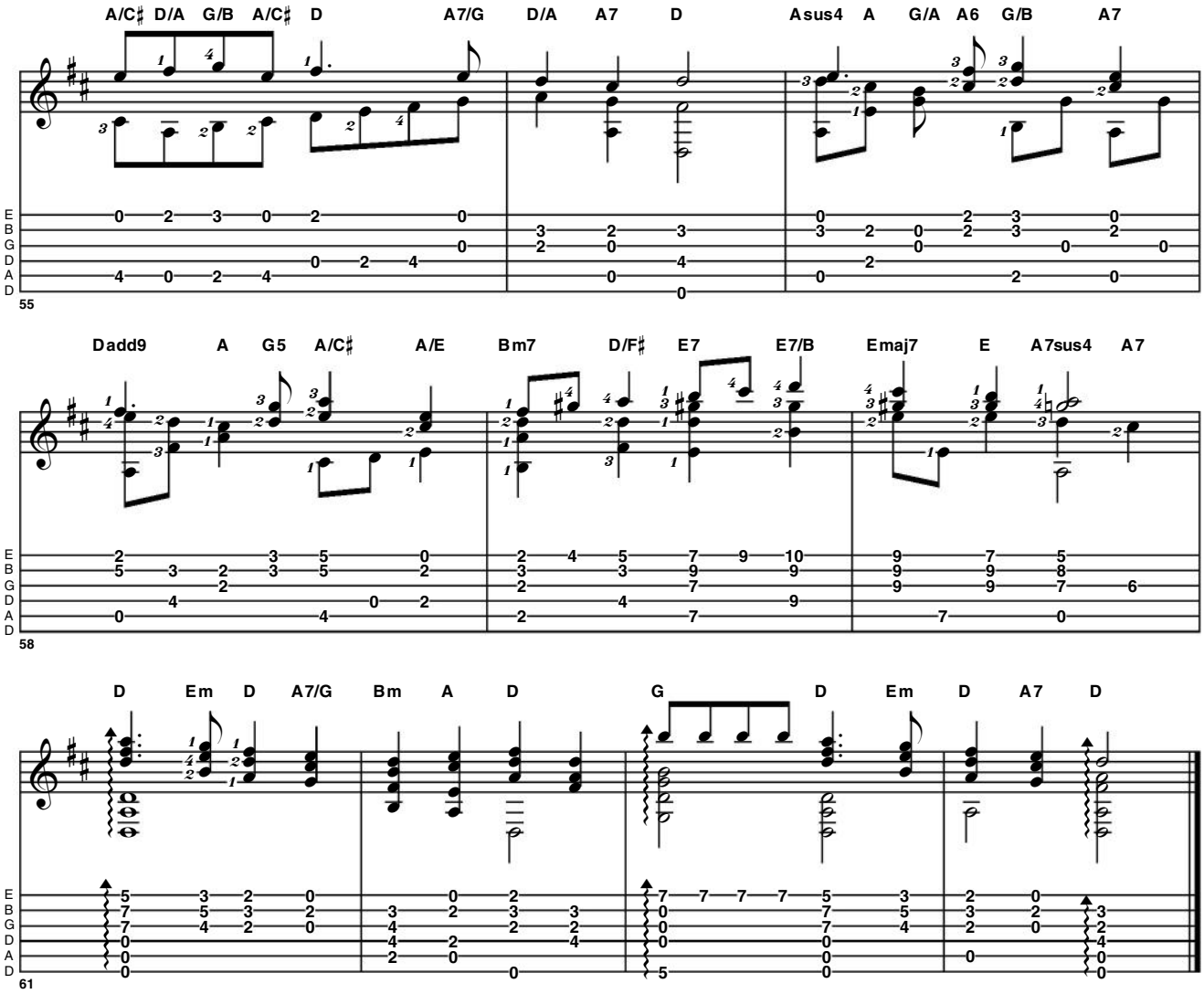
In **bar 23** connecting the notes within each voice legato can be tricky at first. The proposed fingerings (which I use in the video), while looking busy ensure that no fingers have to leap up between strings for consecutive notes. Keep your fretting-hand thumb low and maintain a wide spacing between fingers. In **bar 26** make the shift to the second chord simple by observing the fingerings – holding the D of the first chord with your third finger means you can simply shift that finger up two frets to the E of the second chord. **Bar 27** simply involves shifting a barre from the 2nd fret (minor 7) up to the 7th fret (dominant 7).

PERFORMANCE NOTES **DECK THE HALLS**

Bar 33-48 are challenging because the harmonics can't be played with any involvement from the fretting hand since the latter is busy holding the melody notes down on the lower frets. This section is discussed in Technique Focus but as a reminder it can be played with the 'a' finger plucking the melody notes (alternating 'mama' if necessary), with the thumb plucking the harmonics underneath with a straightened 'i' finger touching the 12th-fret node of each harmonic. Rising up and down through the strings in the lower harmonic voice is challenging since you can end up losing your plucking position for the melody notes; so focus on keeping your 'a' finger knuckle hovering over the first string and making the first finger and thumb do all the moving.





PERFORMANCE NOTES **DECK THE HALLS**

Bar 51 and 55 sound particularly effective when the lower voice is crystal clear so, like we recommended for **bar 23**, practise the lower voice in isolation plucking only with the thumb so that all the notes connect legato. There will be a smooth transition from **bar 52-53** if you keep your second finger on the D at the 3rd fret of the second string. In **bar 57** a third 'inner' voicing enters. In **bar 58** simplify the fretting hand by starting with a half barre at the 2nd fret for the first four quavers, then focus on keeping the second finger in contact with the second string during the shift up and down in the second half of the bar.

Harmonics aren't just for Christmas, but they sure help the festivities!

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CHRISTMAS TIME!
In The Bleak Midwinter

ON VIDEO

Christmas Time! **Andy Jones** embraces the Yuletide season with a jazz blues arrangement of this beautiful Christmas song.

A festive Andy delivers some stunning licks for you!

ABILITY RATING

✪ ✪ ✪ ✪ ✪ **Moderate/Advanced**

Info	Will improve your
Key: F Major	✔ Legato technique
Tempo: 74	✔ Changes playing
https://bit.ly/3LMzFZk	✔ Melodic Development

This month we're embracing the Yuletide season with an arrangement of the great Christmas Carol 'In The Bleak Midwinter'. The words are by the Poet Christina Russell and the original music was composed by Gustav Holst - the composer of the Planets Suite. Holst has been a massive influence on classical and film composers.

I decided to reharmonise the melody for a more personal and contemporary jazz blues sound. Whilst my version has some advanced harmonic moves, I left enough room for the blues based phrasing in the improvisation.

Rather than use a rhythm section, I chose to write an accompaniment which featured a rich sounding choir, sung wonderfully by Patti Revell Jones.

The first statement of the melody is fairly simple. Whilst I didn't try to emulate him, one of the best sources for inspiration when stating a melody has to be Jeff Beck. Jeff had an incredible flair for really selling a melody, sometimes only adding a few inflections like a slide in or whammy bar dip for colour.

Only in bar 13 do we have a melody line that differs from Holst's version - this is to follow my underlying harmony.

The solo is based on a slightly simpler set of chord changes - if you metaphorically squint at them, it's largely just F-B♭-C . Jeff was definitely the inspiration for doing this. In his version of 'Goodbye Porkpie Hat', he abandons the melody changes for the solo in favour of a blues sequence to give room to improvise freely.

The solo combines blues phrasing with lines that follow the chord changes. The B♭ chords often get the tonic F Blues Scale as B♭ is chord IV in the key of F.

Another bluesy detail is the use of lines that are based on the I chord over the preceding V chord - see bar 21. You'll hear blues players and the likes of George Benson use this approach.

The use of the tonic Blues Scale in bar 22 slightly pushed the envelope as the sound of the harmony is very 'major' - if you don't hang on the really dissonant minor 3rd or the ♭7 for too long they sound like a sassy blues leaning inflection.

It's worth noting the use of the E♭ major 7th arpeggio over the B♭7 sus4 in bar 23. This underlines the colour of the chord - B♭7sus can sometimes be seen as E♭ with B♭ in the bass - although this interpretation leaves out the crucial ♭7th degree.

Bar 24 has something of a bebop feel to it as it weaves through the chord changes and ends with a classic move using the ♭9 on C7.

The melody at bar 42 is developed with bluesy fills to add another dimension to the piece and worth using for your own solos.

The melody at bar 49 is adapted to fit the underlying harmony.

Have fun with this and feel free to do your own thing with the solo, leaving out or adding notes. If you are new to playing over chord changes, the first step in nailing a set of changes is to play the chord tones - 1, 3, 5, 7 for each change. Run the arpeggios up, then down, then look to link the notes of one arpeggio to the next by finding the nearest chord tone on the next chord.

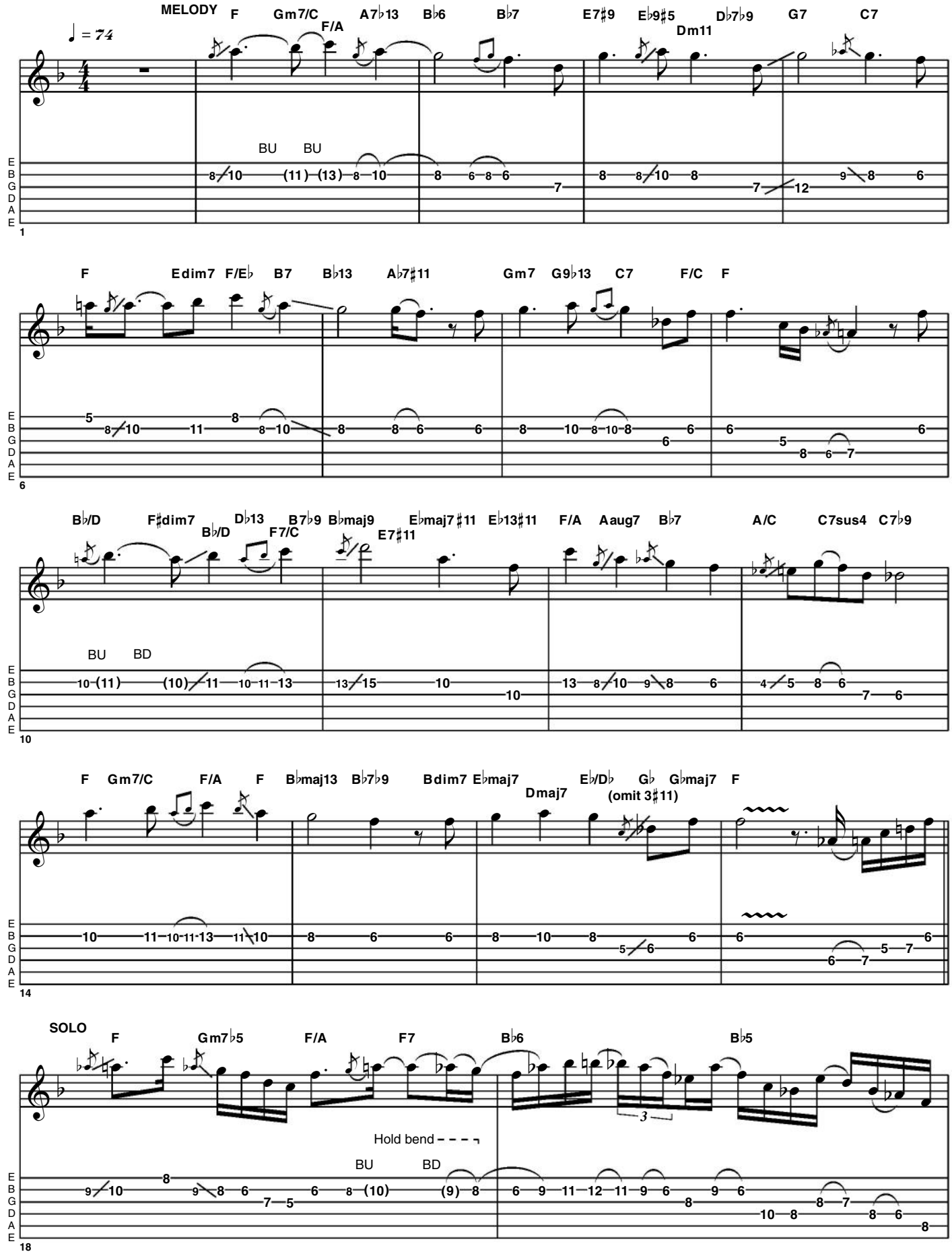
NEXT MONTH *Andy returns to his Tasty Soloing series with a deep dive into* ***Gary Clark Jr***

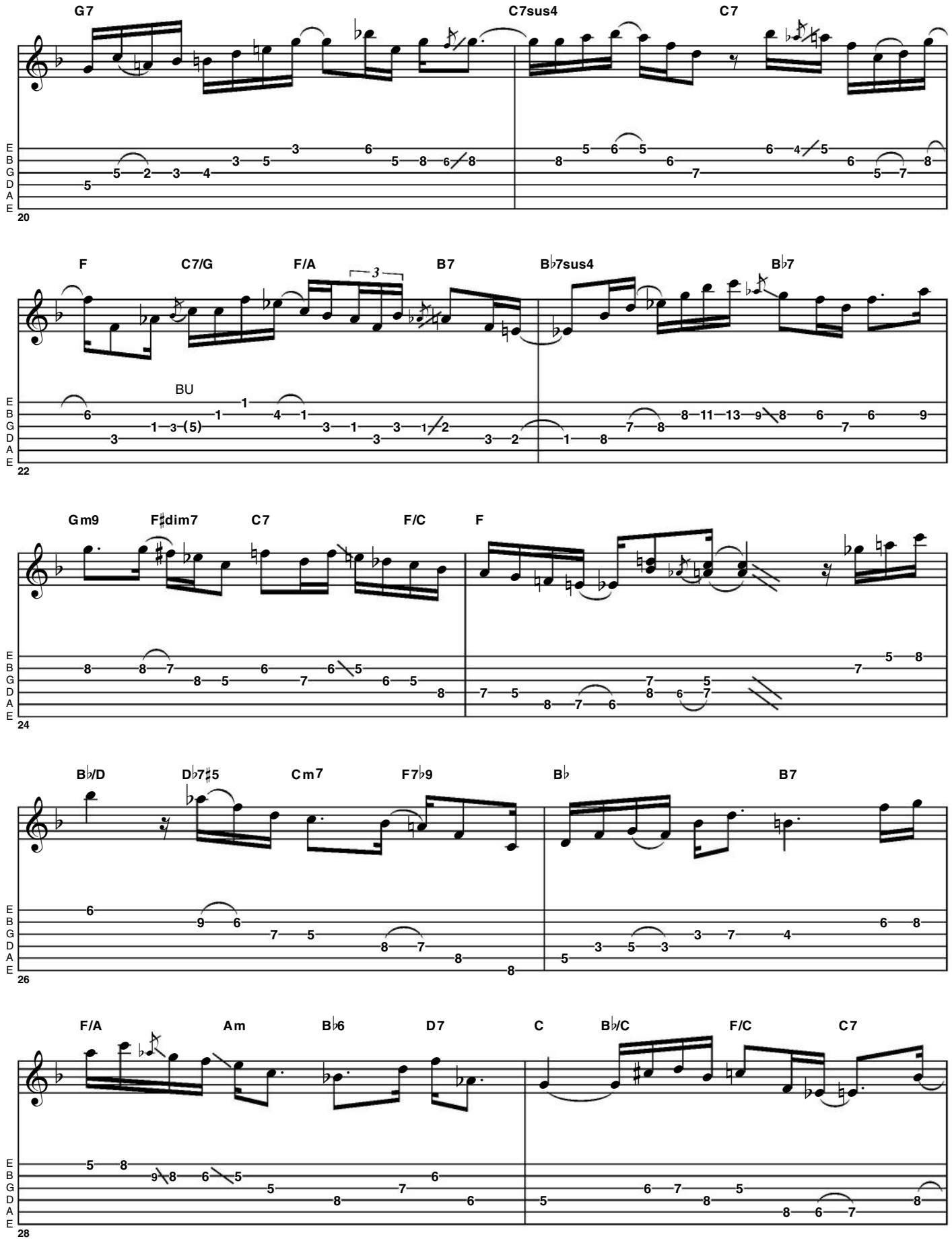
Get the Tone

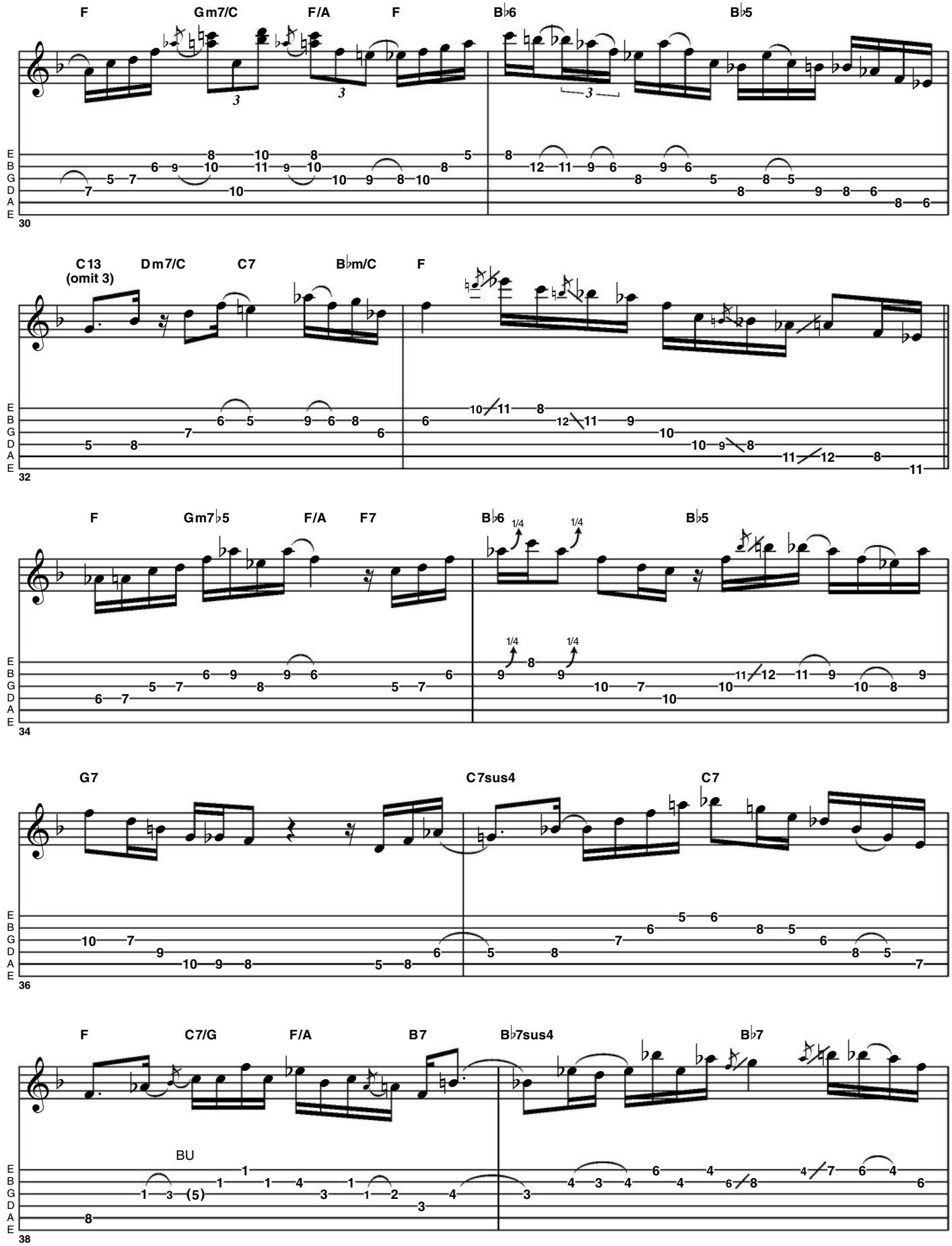
I used an American style amp with reverb and delay. A smooth overdrive pedal like a Blues Driver, Zendrive or a Timmy is worth considering for Robben Ford or Larry Carlton styled tones. A compressor pedal can help with sustain - some offer a mix function that allows softer dynamics to occur.

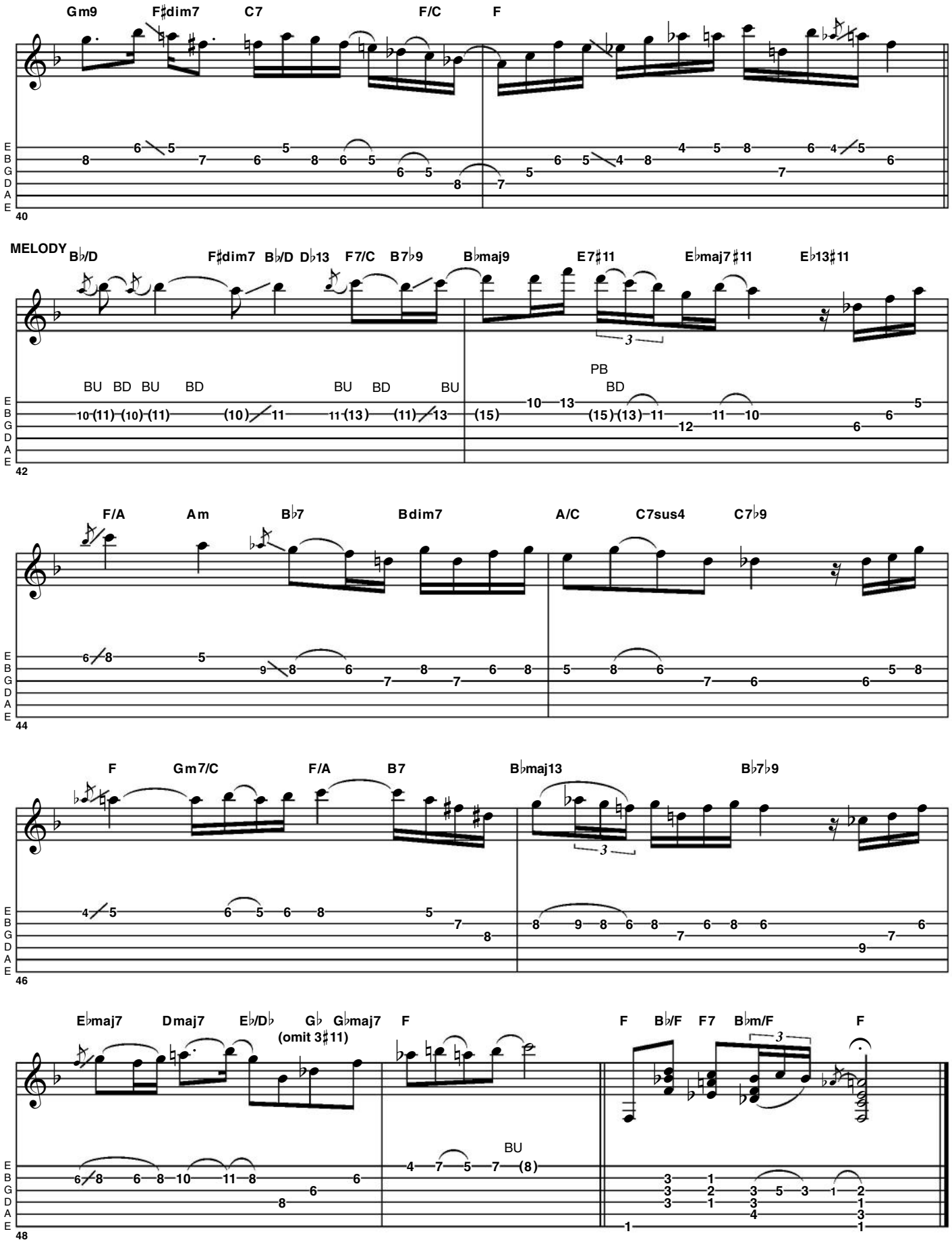
James Taylor recorded a wonderful version of In The Bleak Mid Winter

LLOYD BISHOP/NBCU PHOTO BANK/NBCUNIVERSAL VIA GETTY IMAGES VIA GETTY IMAGES

FULL TRACK

MELODY
♩ = 74
F Gm7/C F/A A7♭13 B♭6 B♭7 E7♯9 E♭9♯5 Dm11 D♭7♭9 G7 C7
BU BU
1
F Edim7 F/E♭ B7 B♭13 A♭7♯11 Gm7 G9♭13 C7 F/C F
6
B♭/D F♯dim7 B♭/D D♭13 F7/C B7♭9 B♭maj9 E♭maj7♯11 E7♯11 E♭13♯11 F/A Aaug7 B♭7 A/C C7sus4 C7♭9
BU BD
10
F Gm7/C F/A F B♭maj13 B♭7♭9 Bdim7 E♭maj7 Dmaj7 E♭/D♭ G♭ G♭maj7 (omit 3♯11) F
14
SOLO
F Gm7♭5 F/A F7 B♭6 B♭5
Hold bend
BU BD
18

FULL **TRACK**

G7
C7sus4
C7
E
B
G
D
A
E
20
F
C7/G
F/A
3
B7
B♭7sus4
B♭7
BU
22
Gm9
F♯dim7
C7
F/C
F
24
B♭/D
D♭7♯5
Cm7
F7♭9
B♭
B7
26
F/A
Am
B♭6
D7
C
B♭/C
F/C
C7
28

FULL TRACK

F
Gm7/C
F/A
F
B♭6
B♭5
30
C13 (omit 3)
Dm7/C
C7
B♭m/C
F
32
F
Gm7♭5
F/A
F7
B♭6
1/4
B♭5
34
G7
C7sus4
C7
36
F
C7/G
F/A
B7
B♭7sus4
B♭7
BU
38

FULL **TRACK**

Gm9
F♯dim7
C7
F/C
F
E
B
G
D
A
E
40
MELODY
B♭/D
F♯dim7
B♭/D
D♭13
F7/C
B7♭9
B♭maj9
E7♯11
E♭maj7♯11
E♭13♯11
BU BD BU BD BU BD BU
PB
BD
42
F/A
Am
B♭7
Bdim7
A/C
C7sus4
C7♭9
44
F
Gm7/C
F/A
B7
B♭maj13
B♭7♭9
46
E♭maj7
Dmaj7
E♭/D♭
(omit 3♯11)
G♭
G♭maj7
F
BU
F
B♭/F
F7
B♭m/F
F
48

CHRISTMAS TIME!
The Holly And The Ivy

ON VIDEO

For his Yuletide arangement **Stuart Ryan** has chosen a traditional song that dates back to the 19th century, but was standardised in 1909 by folk collector Cecil Sharp.

ABILITY RATING Easy/Moderate

Info https://bit.ly/3sxJu18
Key E **Tempo** 129bpm

Will improve your…
✔ Moving inner voices
✔ Playing in 3/4 time
✔ Balancing bass notes against melody

The festive season is looming, a potential time of dread for any guitarist as the family gathers round and delivers the line every picker dreads: "Play something for us!" Luckily, GT is here to help and this year I've created an arrangement of the old staple The Holly And The Ivy. Usually I like to explore altered tunings for their unique colour and timbre. However, when the domestic requests for music start it's generally better to avoid protracted re-tuning and jump straight into the playing.

Standard tuning is full of possibilities for arranging, but many fingerpickers dive into altered tunings without discovering the myriad options that standard tuning offers. I've used E Major for this arrangement to take advantage of the open sixth string and the easy access to the IV and V chords, A Major and B Major. In the case of the former, the open fifth string is often all you need to imply a move to the IV chord.

When building arrangements of well-known pieces, it can be useful to approach things with a 'frame' in mind. This means that the bass strings are going to create the low foundation, the top strings are where the melody sits, and the inner strings - the fourth and third - are where harmony and counter-melodies can be created. The end result is usually an arrangement where the tune is obvious but colour and depth come from the low and middle strings.

Using chords to arrange is a useful tool but can result in clunky or difficult-to-play arrangements, so sometimes moving away from chord shapes and letting the open strings and sparse harmony do the job is a better result. Open strings in particular are useful tools as they facilitate position shifts - a ringing open string lets the fretting hand shift position easily, without creating awkward silences.

It's also important to remember the role of dynamics - the melody is on the thinner, quieter top strings and the bass foundation is on the lowest two strings. The thumb hits the bottom strings with a downstroke while the melody is plucked with an upstroke from the 'a', 'm' and 'i' fingers, so ensure that you balance the volume between the bass notes and the all-important melody.

Finally, this is a waltz in 3/4 so don't forget to count accordingly. I hope you enjoy this arrangement, but make sure you allow plenty of time to get it under your fingers before performance day. Good luck!

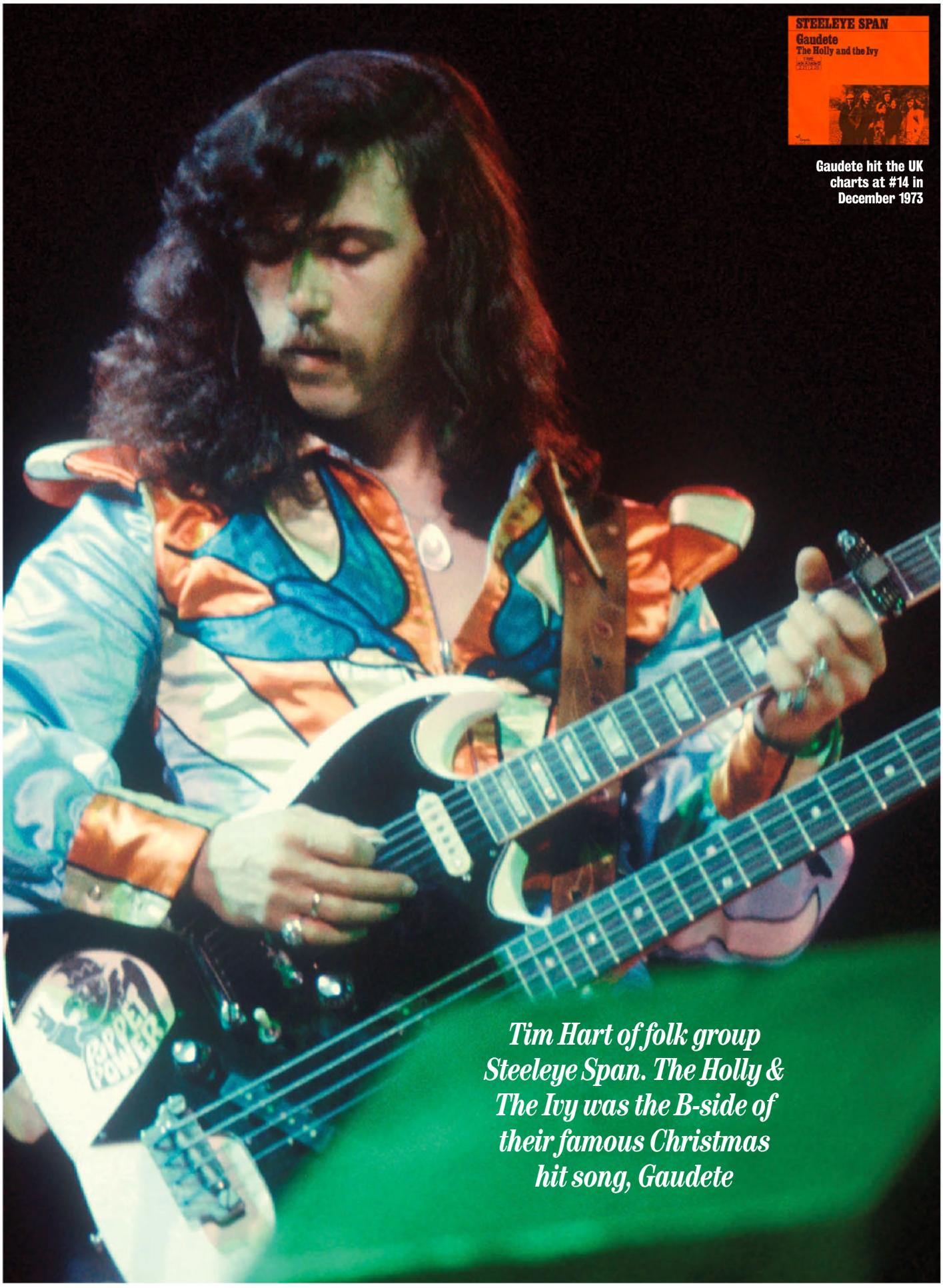
Stuart in the studio recording our carol on his Alvarez acoustic

NEXT MONTH *Stuart examines the multi-million selling acoustic style of superstar* ***Ed Sheeran***

Get the Tone

There are no great requirements for the type of guitar you use here, though personally I gravitate to larger-bodied instruments for their volume and depth. But smaller guitars will give a faster response when playing solo and the OM offers a great balance between the small and larger sizes. For this arrangement I used an Alvarez Masterworks MDR70ESB guitar.

TRACK RECORD Many great fingerpickers from Chet Atkins onwards have released albums of Christmas tunes. I've kept this one quite straightforward given that you may not have ages to learn it, but for a more challenging take on The Holly And The Ivy do check out Alex De Grassi's arrangement from the Windham Hill album, A Winter Solstice V. Also check out Steeleye Span's version on YouTube.

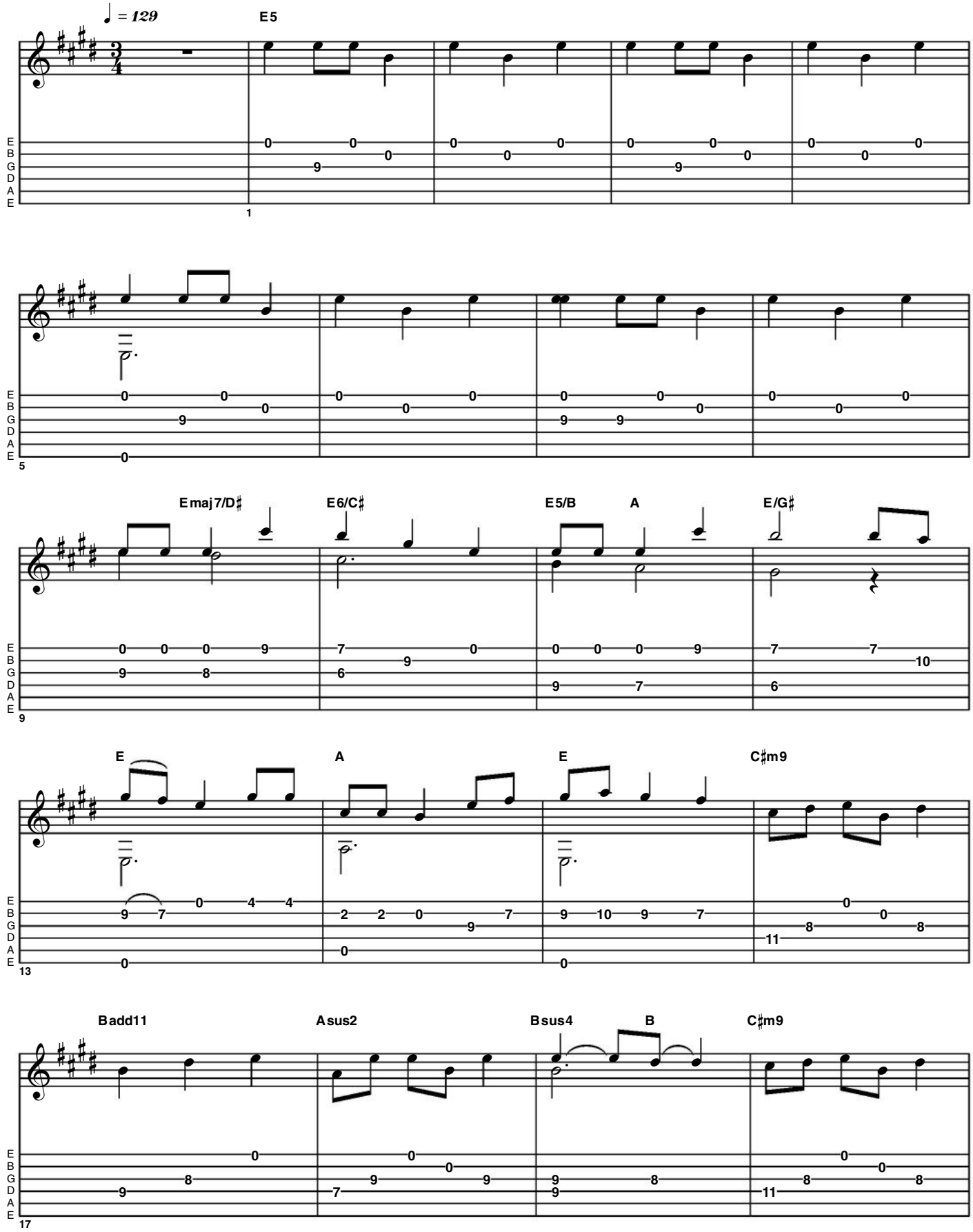


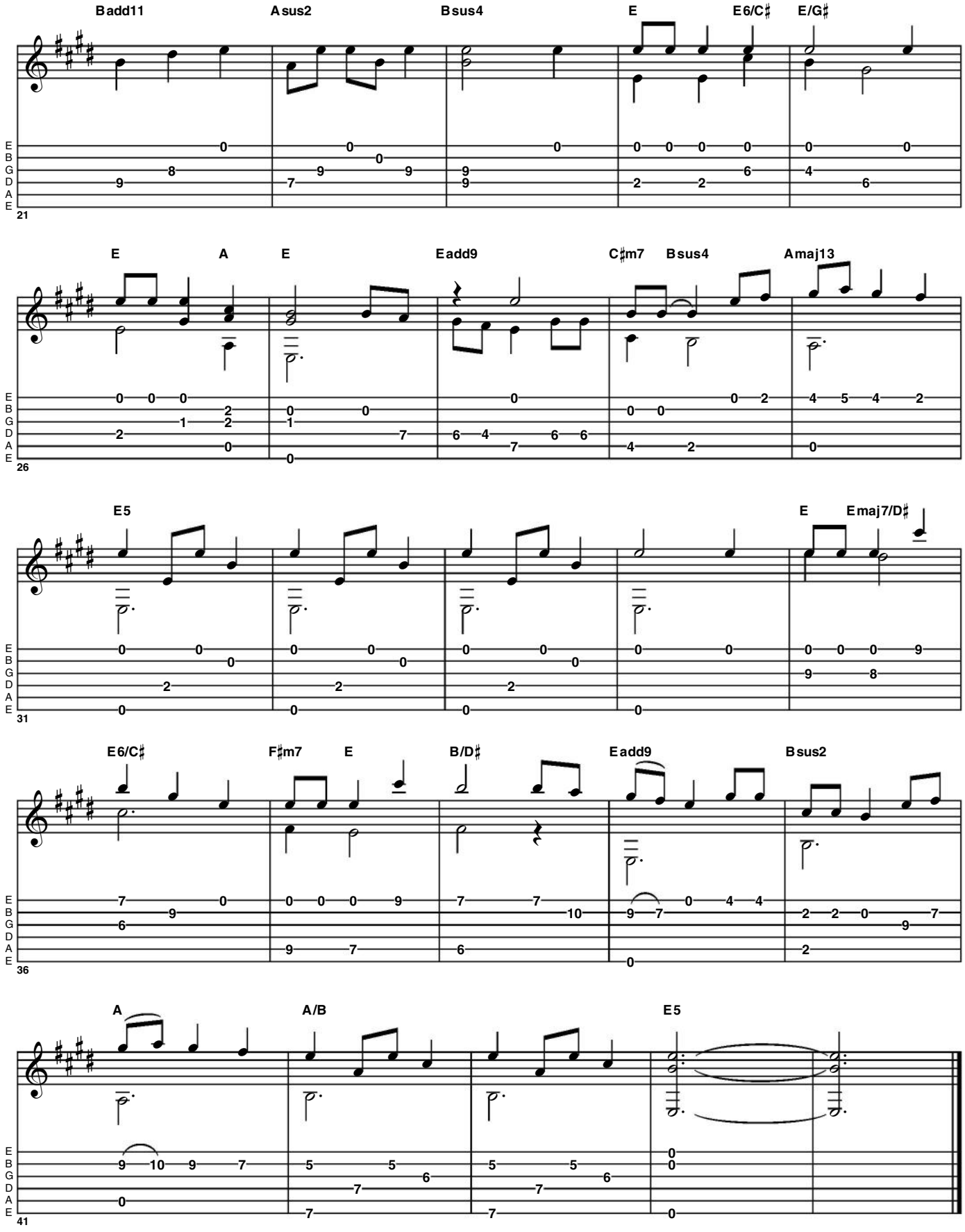
Gaudete hit the UK charts at #14 in December 1973

Tim Hart of folk group Steeleye Span. The Holly & The Ivy was the B-side of their famous Christmas hit song, Gaudete

MICHAEL PUTLAND/ GETTY IMAGES

PERFORMANCE NOTES

[Bars 1-17] I would take more of a classical based approach to playing this arrangement so this means adopting a 'pima' picking hand pattern where the thumb 'p' takes care of the bass strings (sixth, fifth, fourth) but can also pluck the third string at times. When you have more than one melody note on the same string, as in bar 11, make sure you alternate two more picking-hand fingers, say i and m or i, m, a. This will make for a smoother playing experience and sound.

PERFORMANCE **NOTES**

[Bars 18-45] At points the melody is placed on the lower strings, as in bar 28, so make sure the picking-hand thumb works to bring these melody notes out against the higher strings. You can also use more (or less) legato when playing the melody notes on the top strings. Some people prefer to use hammer-ons and pull-offs while others will lean more into the picking-hand 'pima' finger combinations described earlier.

CHRISTMAS TIME!
The First Noël

ON VIDEO

Martin Cooper has a special arrangement of this unmistakable carol, perfect for the classic rocking angels or any head-banging shepherds out there!

Martin played his rocky take on our carol using his Gibson LP Std

ABILITY RATING

★★☆☆☆ Easy/Moderate

Info	Will improve your
Key: C Major	✔Melodic phrasing
Tempo: 115bpm	✔Arrangement techniques
https://bit.ly/3LMzFZk	✔Melodic articulation

There's a festive departure this month for the Rock column as we temporarily move away from looking at the style and sound of classic artists of the past 50 years. We're going back to the 13th or 14th century in England for when the lyrics were written, and potentially earlier than that for the music as we look at The First Noël.

The song is sung from the perspective of the night of Christ's birth in Bethlehem and would probably have been inspired by the 'Miracle Plays' of the era. As with any song of this type, The First Noël is designed to be sung, so the melody is central to this fact. In England the lyric would potentially have been written as a poem and then set to music later, and the music bears a strong resemblance to that of France or Germany. So quite likely it was an English poem set to a French or German tune in the Proto-Renaissance period. Artists that have covered this song include Carrie Underwood and Lady A.

Melodically it is very simple and memorable, which after all is what the main aim of this type of song is. The melody moves entirely diatonically in the key of C Major, in this instance, and there is a lot of conjunct motion. This is a musical way of saying that the pattern of movement is on many occasions from one note in the scale, to the next degree of the scale, to the next and so on. For example, there is a good amount of C to D to E type of movement. The opposite of conjunct motion would be called disjunct, where there are a lot of large interval jumps between notes. It stands to reason that there isn't much of this type of movement in songs that are designed to be sung by large groups of people. This is obviously true of pop songs as well as hymns and carols.

Being in the key of C Major the notes are C-D-E-F-G-A-B with no sharp or flat notes. The chords and harmony are all part of the same scale and very simple. The recording this month includes a large number of extra harmony notes on the guitar and a string arrangement - think of Brian May or some of Steve Vai's more orchestral arrangement techniques. The melody is served up on a platter, but there's an intricate arrangement supporting it. The notation only includes the melodic guitar part, but when you're writing this type of arrangement it's always good to familiarise yourself with foundational chord harmony. This frees you up musically, and allows for more confident improvisation.

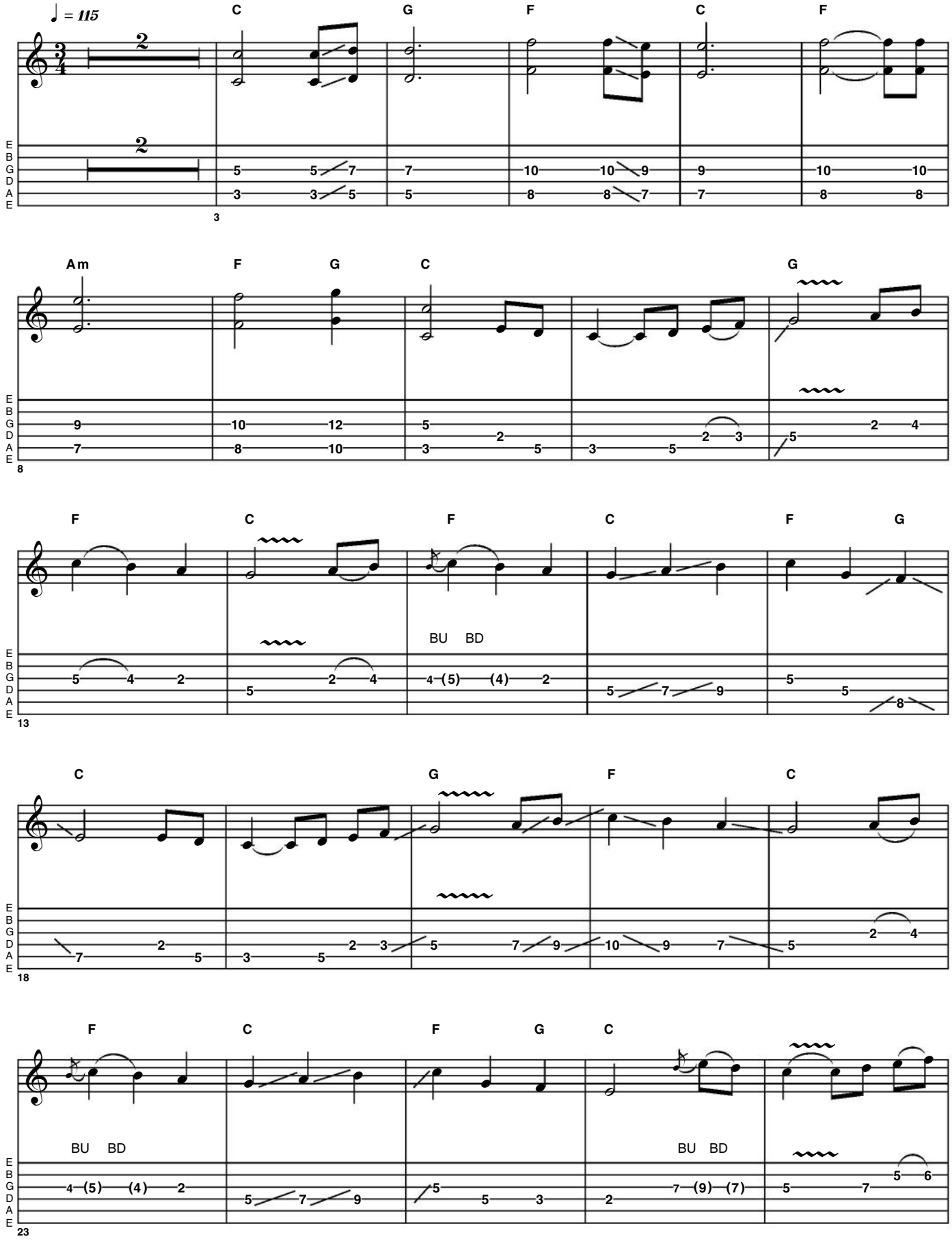
NEXT MONTH *Martin checks out the sound of modern classic rockers,* ***Greta Van Fleet***

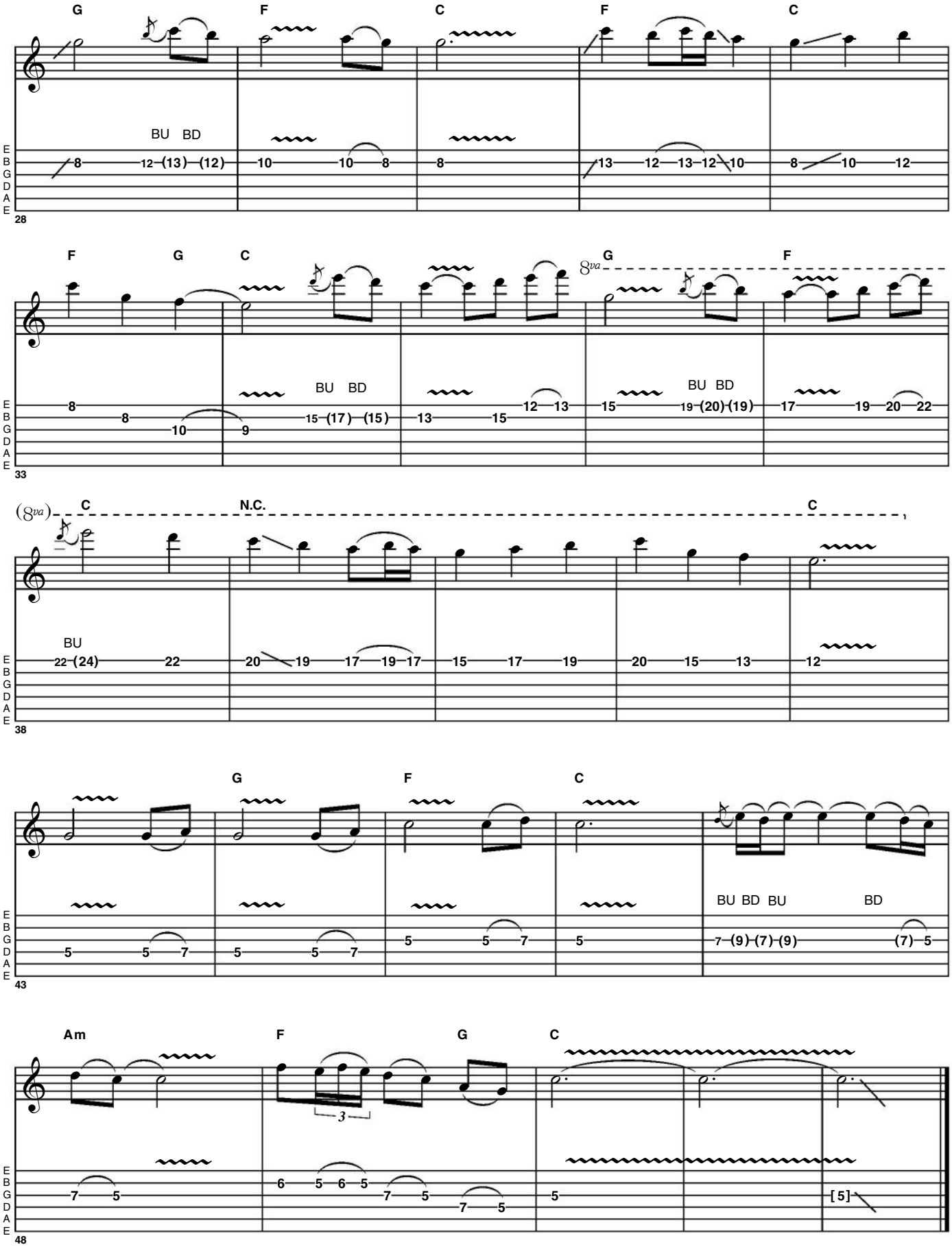
Get the Tone

Its classic rock or metal territory, so a good dose of preamp gain and power amp drive is perfect. With a dense arrangement of harmony guitars and strings, don't overdo anything, and always avoid too many mid-range frequencies when layering a lot of textures. The rhythm guitars here are all single-coil and the melody is played on my tobacco sunburst Gibson Les Paul.

TRACK RECORD The listening list is a little different this month but if you want a good playlist of Christmas carols and hymns, there are a lot of modern recordings, like Andrea Corr's The Christmas Album, Lady A On This Winter's Night, and Pentatonix That's Christmas To Me. For a stunning instrumental version of The First Noël check out Eric Johnson's arrangement from Merry Xmas - A Guitar Christmas.

PERFORMANCE NOTES **THE FIRST NOËL**

There is a lot of detail in terms of articulations this month. The octave part in the first eight bars needs careful muting of unwanted strings that could ring out and create dissonance. You might want to check out my fingering on the video, but you may prefer to play the octaves another way.

PERFORMANCE NOTES **THE FIRST NOËL** ...CONTINUED

Pay attention to when and how notes use string bends, slides and legato. Feel free to develop your own ideas, but in general you can get a lot of mileage out of a simple melody and some tasteful embellishments to the way they're played or sung - think Donny Hathaway here rather than Mariah Carey!

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JAZZ-BLUES TURNAROUNDS

In this month's video feature we welcome jazz master Tim Lerch to show us his favourite jazzy-bluesy turnarounds. **Jon Bishop** is your guide.

ON VIDEO

Tim Lerch playing his lovely Mike Lull Custom guitar for our GT lesson

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔Knowledge of jazz chords
Tempo: Freetime	✔Use of voice leading
https://bit.ly/3sxJu18	✔Blues turnarounds

Tim Lerch is a highly experienced guitar tutor and his YouTube channel boasts over 50,000 subscribers. This month we are delighted to have Tim onboard to share with us 14 of his favourite jazz-blues turnarounds. For context and continuity, all of our turnarounds are in the key of B♭ Major and will work over a blues in B♭.

Let's take a look a the basic 12-bar blues progression in our key of B♭ Major.

//B♭7 / E♭7 / B♭7 /B♭7/
/E♭7 / E♭7 / B♭7 / B♭7 /
/F7 /E♭7 /B♭7 /F7 //

The phrase 'turnaround' is used to describe the last two or fours bars of the blues sequence. All of the chords in our B♭ progression are Dominant 7ths and this frees us up to substitute various chords with a view to creating more harmonically elaborate turnaround passages.

Tim uses various concepts to create the turnarounds. These can be as simple as fleshing out a bassline, or experimenting with contrapuntal ideas (eg the bass descends as the melody ascends). Tim also superimposes various classic chord progressions into the mix.

The I-VI-II-V progression is a favourite turnaround set of chords. In its diatonic form this progression features the chords B♭7-Gm7-Cm7-F7. If we then employ the concept of secondary Dominant chords we can change this to the slightly stronger sounding B♭7-G7-C7-F7.

To create an even more sophisticated sound we can introduce tritone substitution, where our G7 becomes D♭7, and the F7 becomes B7. This provides a chromatic element to the progression: B♭7-D♭7-C7-B7.

Tim talks us through the ideas behind each of the examples in the video and we have tabbed out the fingerings and provided the relevant theory background in the Performance Notes. The examples were performed freetime so we have notated the approximate rhythms he implies, with an emphasis on making the notation as clear and easy to use as possible.

Tim adopts a fingerstyle approach and this helps to facilitate a more pianistic delivery. It's worth noting that he rarely plays the full chord but instead uses two or three notes to imply the harmony. The 3rd and 7th interval are very descriptive of the sound and jazz musicians often refer to this as a 'shell voicing'. He also regularly leaves out the root notes and this too helps to provide a more sophisticated flavour.

Tim is using a Mike Lull Custom solidbody with its neck pickup selected and the tone rolled down. It sounds great, and

"These turnarounds will work in any blues-type situation"

demonstrates how an archtop is not always required for a convincing warm jazz sound.

The notation contains all of the articulations and phrasing from Tim's video performance. It'd be well worth taking a close look at the way he fingers and picks the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like, you should memorise it and use it in future blues jams.

Once you have mastered some of Tim's turnarounds why not play some ideas of your own for your next blues jam?

NEXT MONTH *Legendary rock hero* ***Vinnie Moore*** *solos over Jason's track, Grand Slam*

Get the Tone

When practicing this month's examples virtually any guitar will work fine, but a clean tone using the neck pickup is a solid starting place. It's also worth experimenting with the guitar's tone and volume controls, and for that jazz-style sound you may find rolling off a bit of tone does the trick. A wash of reverb can be added for some welcome ambience.

TIMOTHY NORRIS/WIREIMAGE

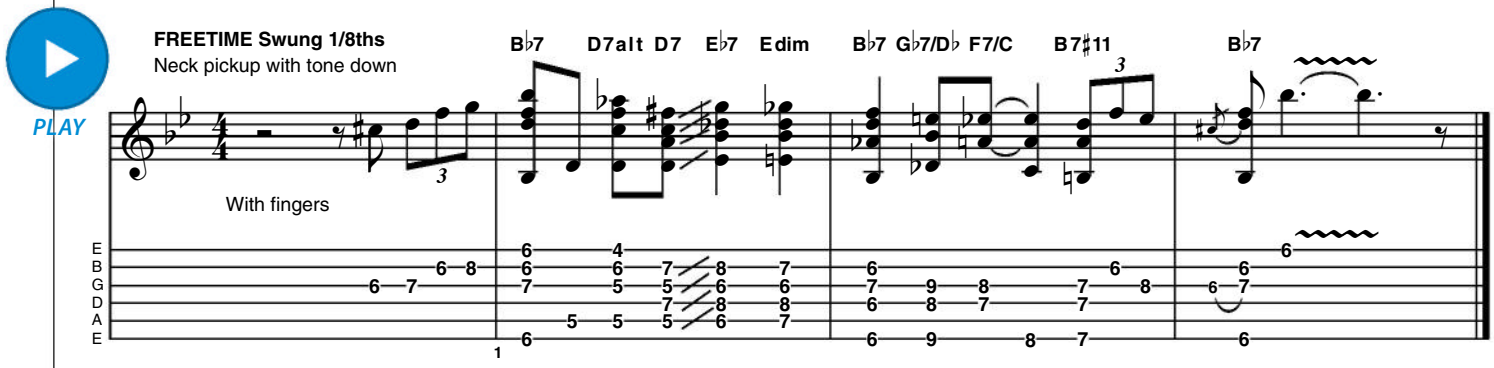
George Benson is not only a stunning soloist but he also knows a lot of great tunrarounds!

BOBBY BANK/GETTY IMAGES

TRACK RECORD For all things Tim Lerch be sure to head over to www.timlerch.com. Here you'll find a whole host of lessons and merchandise available, including his Carriage House Sessions CD and download, as well as Tim Lerch Solo Guitar albums volumes one, two and three. He also has a new instructional book out, Melodic Jazz Guitar Chord Phrases plus a new TrueFire video course.

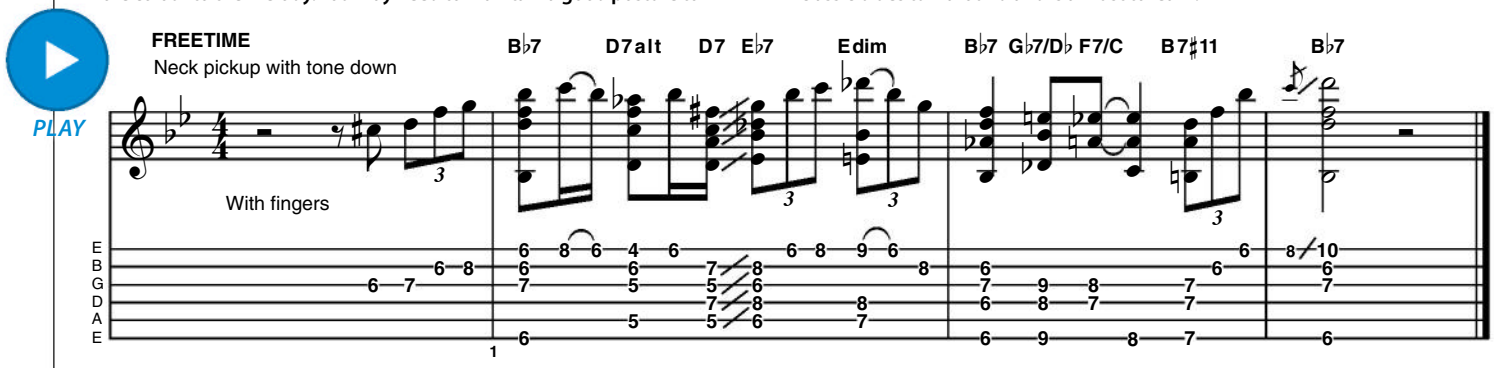
PERFORMANCE NOTES TURNAROUND 1

This opening turnaround has a couple of things going on. First the melody notes on the top are descending the B♭ Mixolydian scale (B♭-C-D-E♭-F-G-A♭). To smooth out the line an extra chromatic note is added (G♭). The bass is ascending and with this framework in place Tim fills in the middle notes.



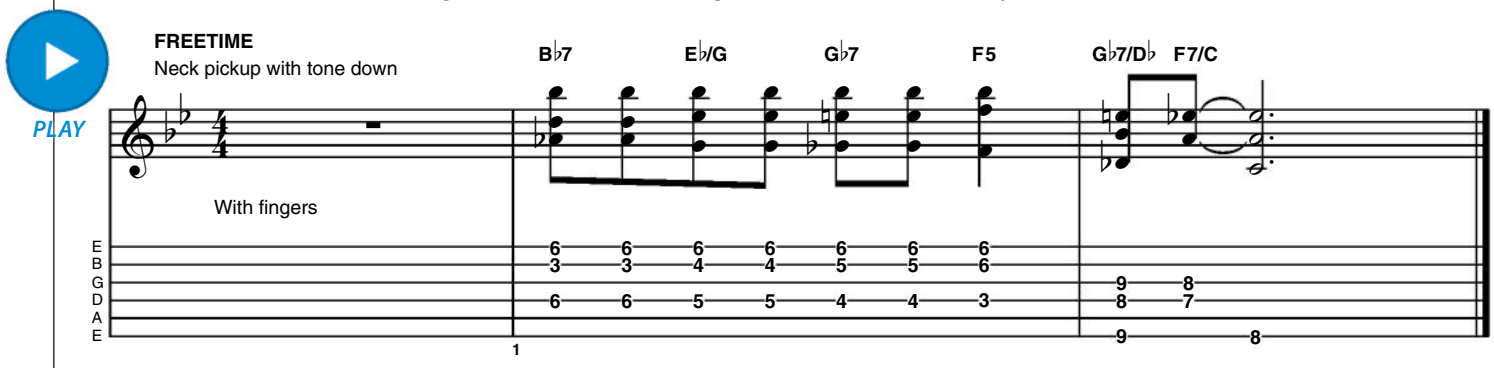
PERFORMANCE NOTES TURNAROUND 2

In this example Tim expands on the idea from turnaround 1 and adds a little more colour to the melody. You may need to maintain a good posture to facilitate the finger stretches required here. This framework is based on the classic blues turnaround and is a must to learn.



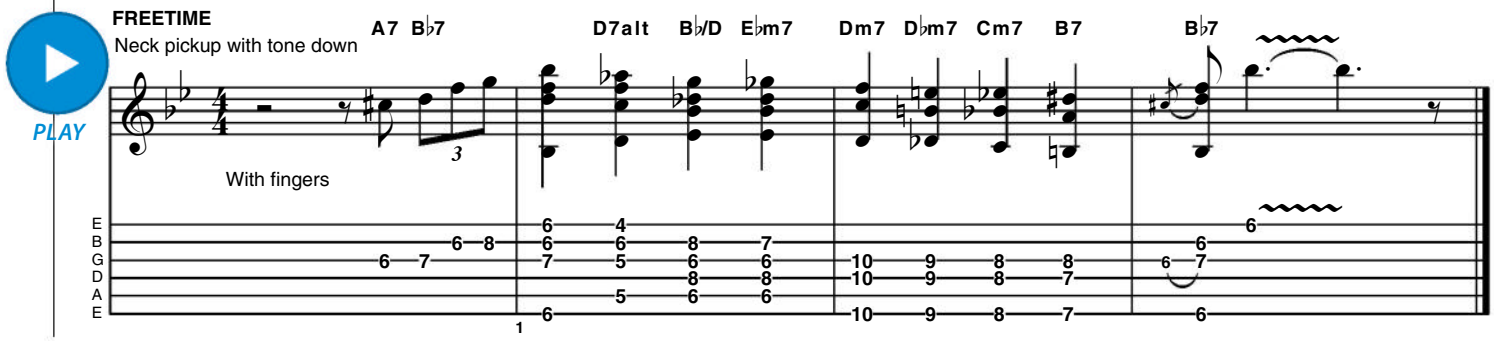
PERFORMANCE NOTES TURNAROUND 3

This next one is more from the traditional blues world and is reminiscent of the type of turnarounds used by Robert Johnson. Again we find contrapuntal movement with the bass notes descending and the middle note ascending. The top note provides harmonic continuity by staying the same, as a sort of pedal tone. This one is relatively easy to play and is a must if you'd like to turn some heads at the next blues jam.



PERFORMANCE NOTES TURNAROUND 4

This turnaround introduces a run of chromatically descending Minor 7 chords. It's relatively easy to play and sounds great. It's worth noting that Tim often leaves out the 5th of the chord. The root, 3d and 7th intervals provide enough harmonic information to outline the sound of the chords in a concise and sophisticated sounding way. This also frees up other fingers to play the melody notes or fills.



PERFORMANCE NOTES **TURNAROUND 5**

This example demonstrates how a melody can be introduced to the framework that you learned in turnaround 4.

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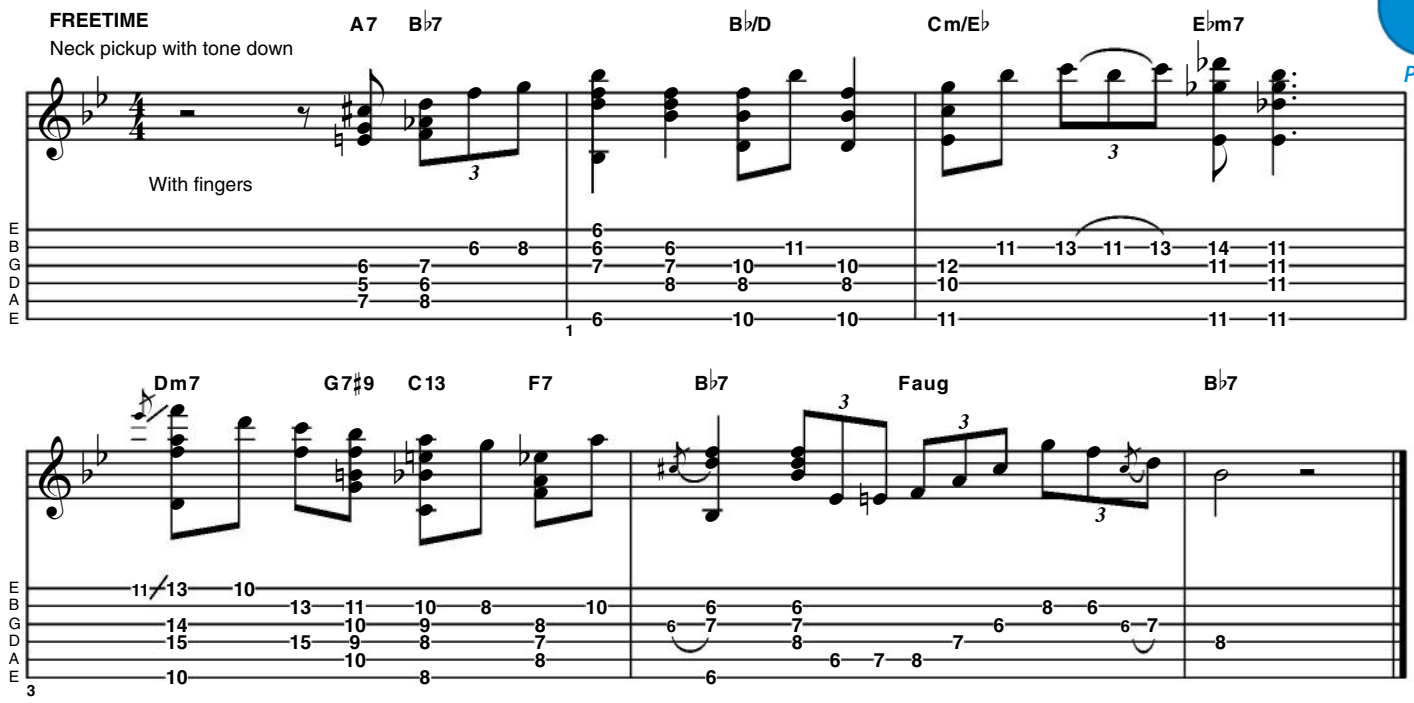
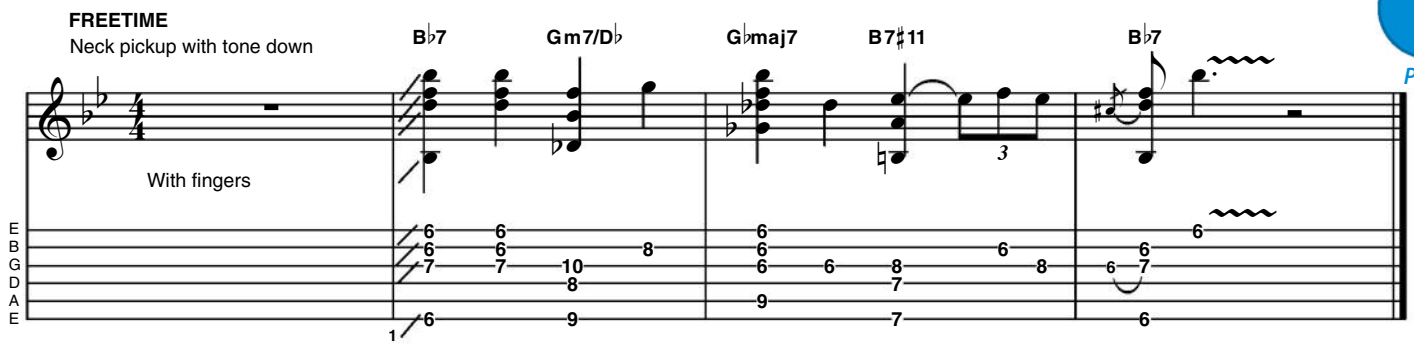


PERFORMANCE NOTES **TURNAROUND 6**

Introducing the Major 7th chord opens up access to the jazzier side of things, the G♭ Major 7th providing an ear-grabbing twist to the sound.

PLAY



PERFORMANCE NOTES **TURNAROUND 7**

In this piece Tim puts together the ideas from turnarounds 5 and 6 into one long and flowing phrase.

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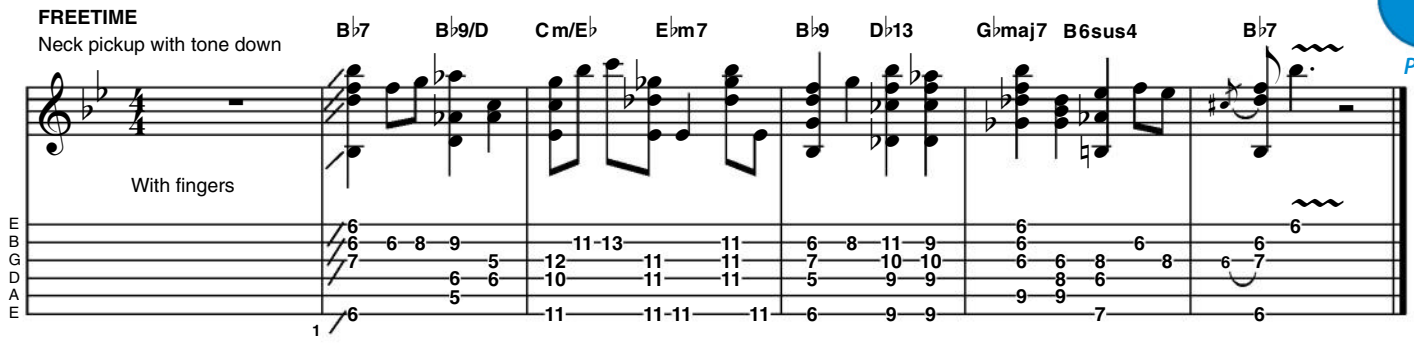

VIDEO & AUDIO https://bit.ly/3LMzFZk

Tim's new book Melodic Jazz Guitar Chord Phrases comes on the heels of his best-selling Melodic Jazz Guitar Chord Dictionary. This new book contains melodic chordal phrases on common and not-so-common chord progressions. It's a deep dive into Tim's approach to solo guitar, comping and trio-style playing. More info at www.GuitarVivo.com

Sometimes the best piano-like chords require a considerable fretting-hand stretch!

PERFORMANCE NOTES **TURNAROUND 8**

For this classic I-VI-II-V progression Tim starts in a higher register which provides an opportunity for the bass to descend instead of ascend.

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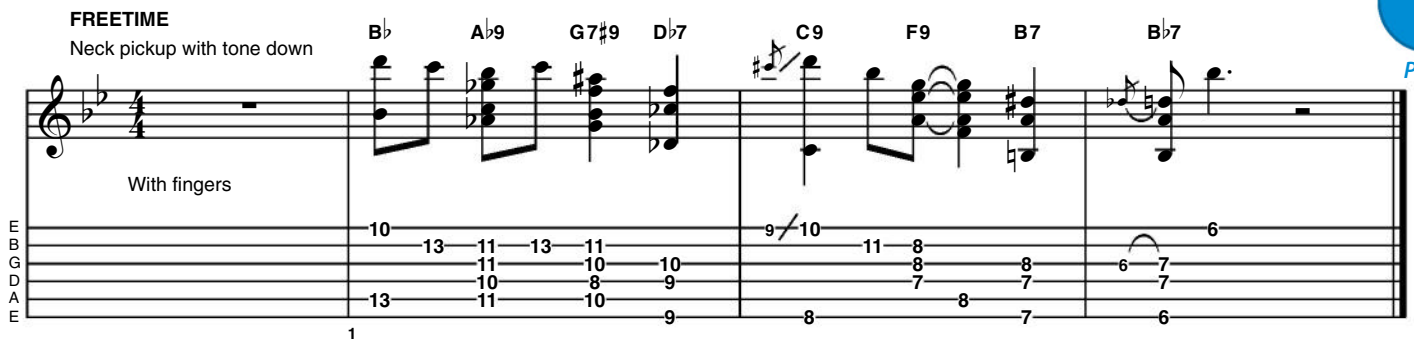

PERFORMANCE NOTES **TURNAROUND 9**

Here Tim expands on the framework established in the previous example, with extra melody notes and a simple walking bassline added.

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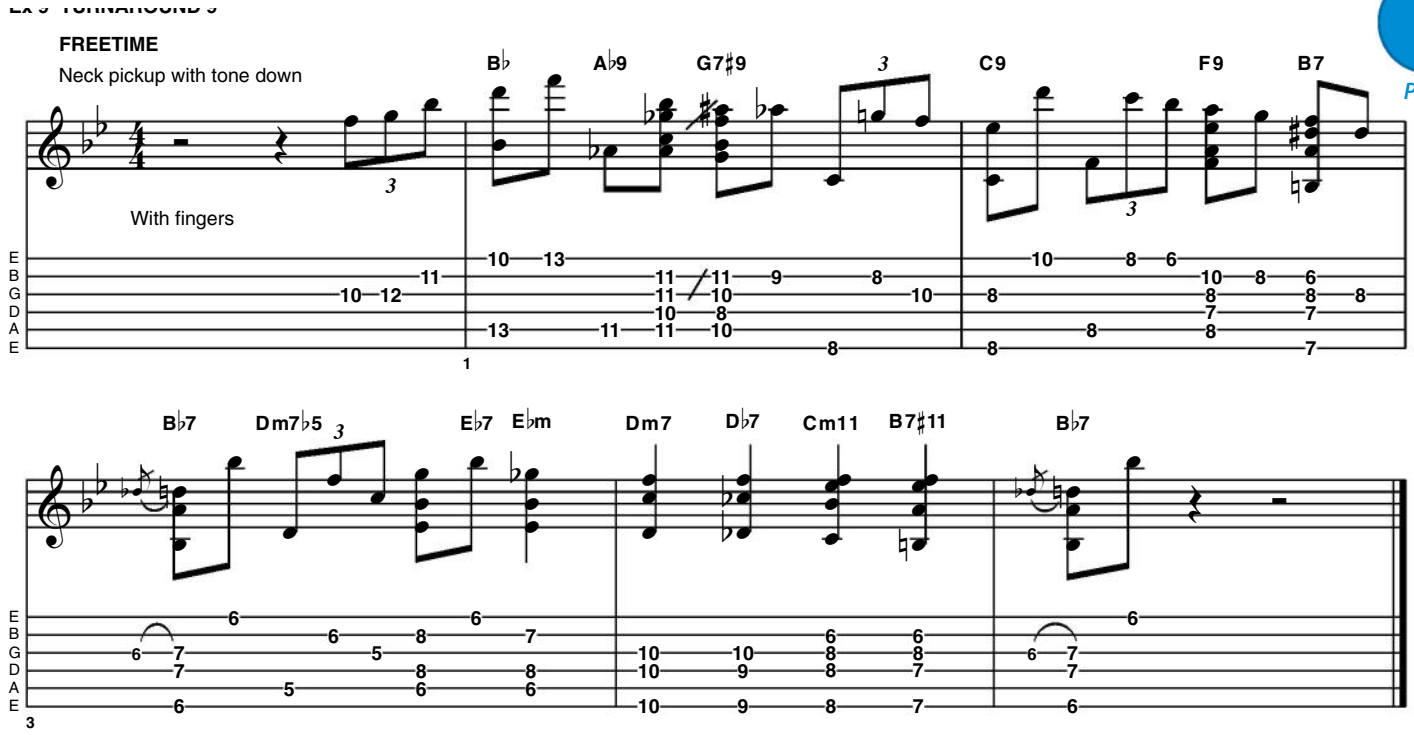

Semi-hollow guitars and the neck pickup are the ideal options for playing jazz

JACK VARTOOGIAN/GETTY IMAGES

PEFORMANCE NOTES **TURNAROUND 10**

Here Tim expands into a four-bar turnaround. Many of the ideas we have previously learned are joined together to create one long phrase. By learning small segments of the turnarounds we can put them together on the fly to create an endless number of variations.

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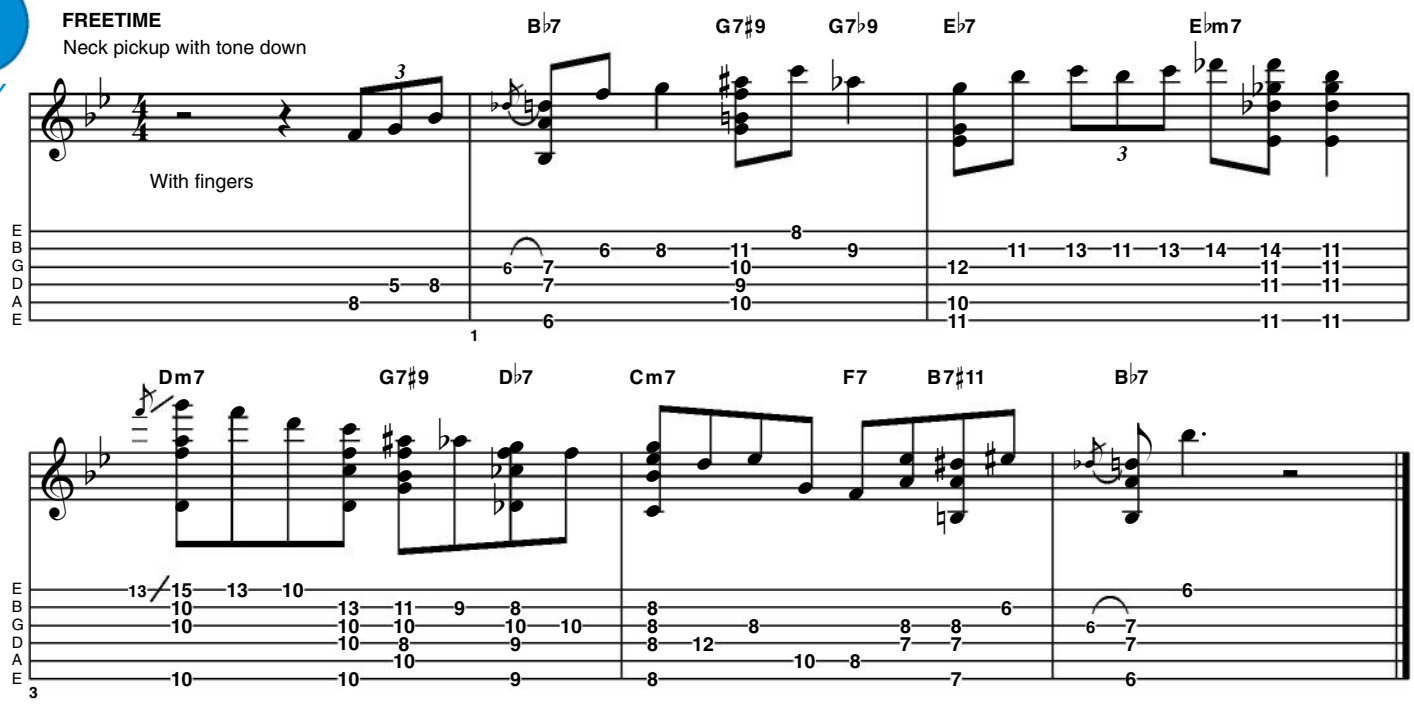

PERFORMANCE NOTES **TURNAROUND 11**

Tim treats us to another longer idea. This time the chromatic Minor 7th chord run is used to great effect in the final two bars.

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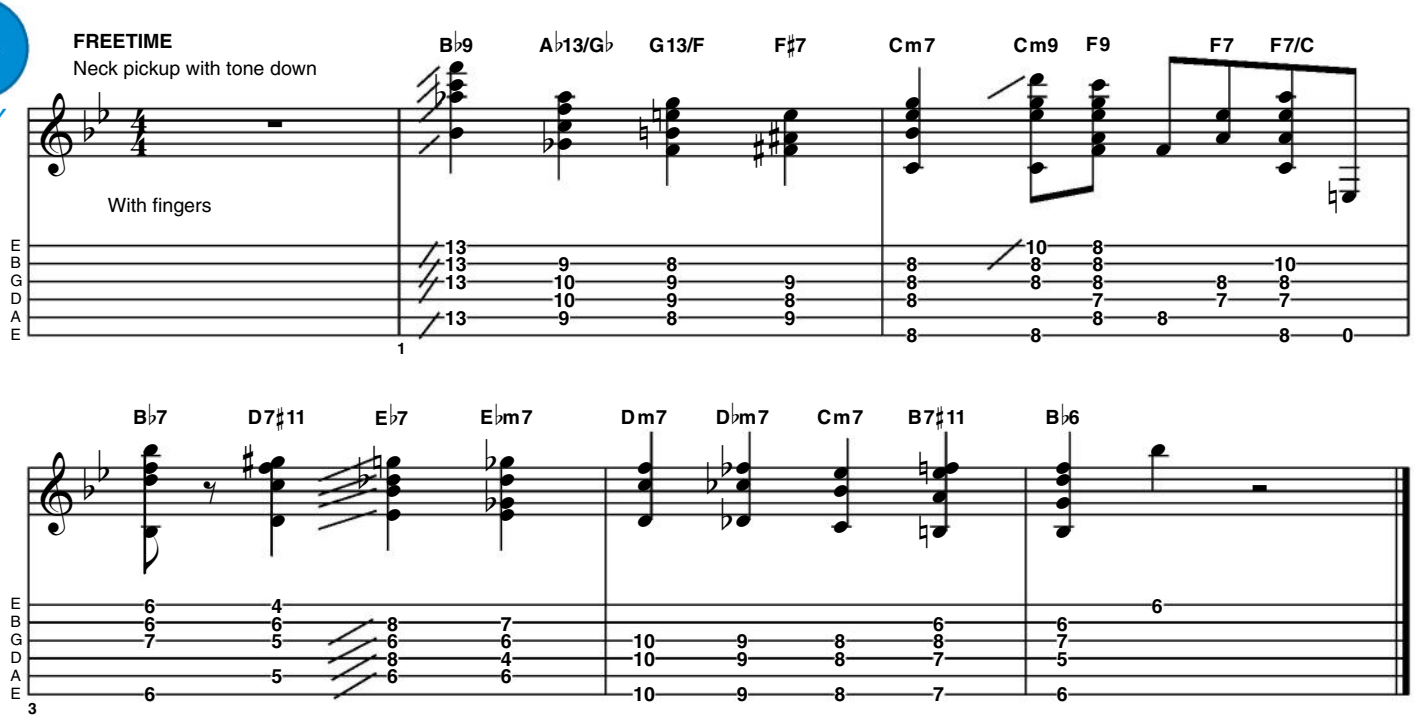

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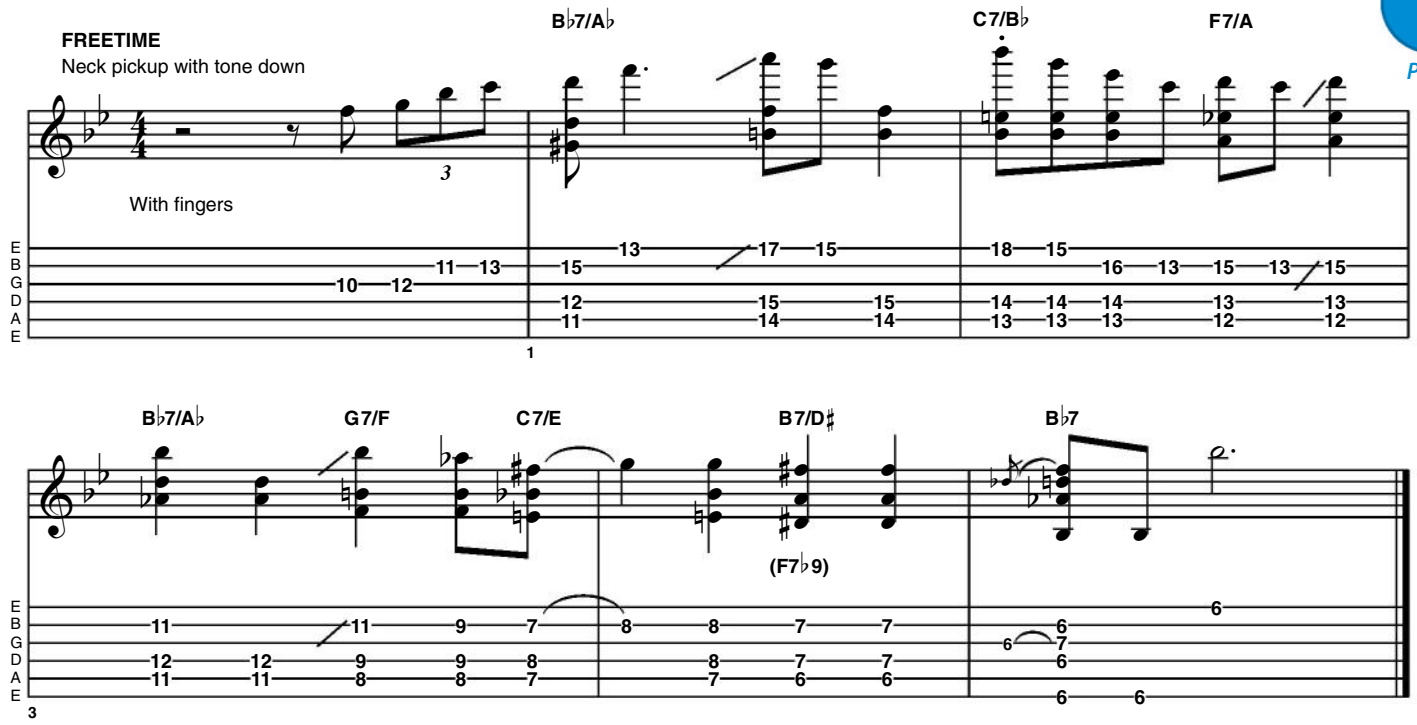
PERFORMANCE NOTES **TURNAROUND 12**

In this example Tim uses 'shell' voicings to create a chromatic run of chords (B♭7-G7-C7-F7). Using only two notes for the chords frees up the other fretting-hand fingers to play additional licks. Sliding into the melody notes from a semitone below provides that jazz-style flavour.

PLAY



PERFORMANCE NOTES **TURNAROUND 13**

For his penultimate idea Tim opts for a standard I-IV-V turnaround, introducing Minor triads to create a slightly fancier sound.

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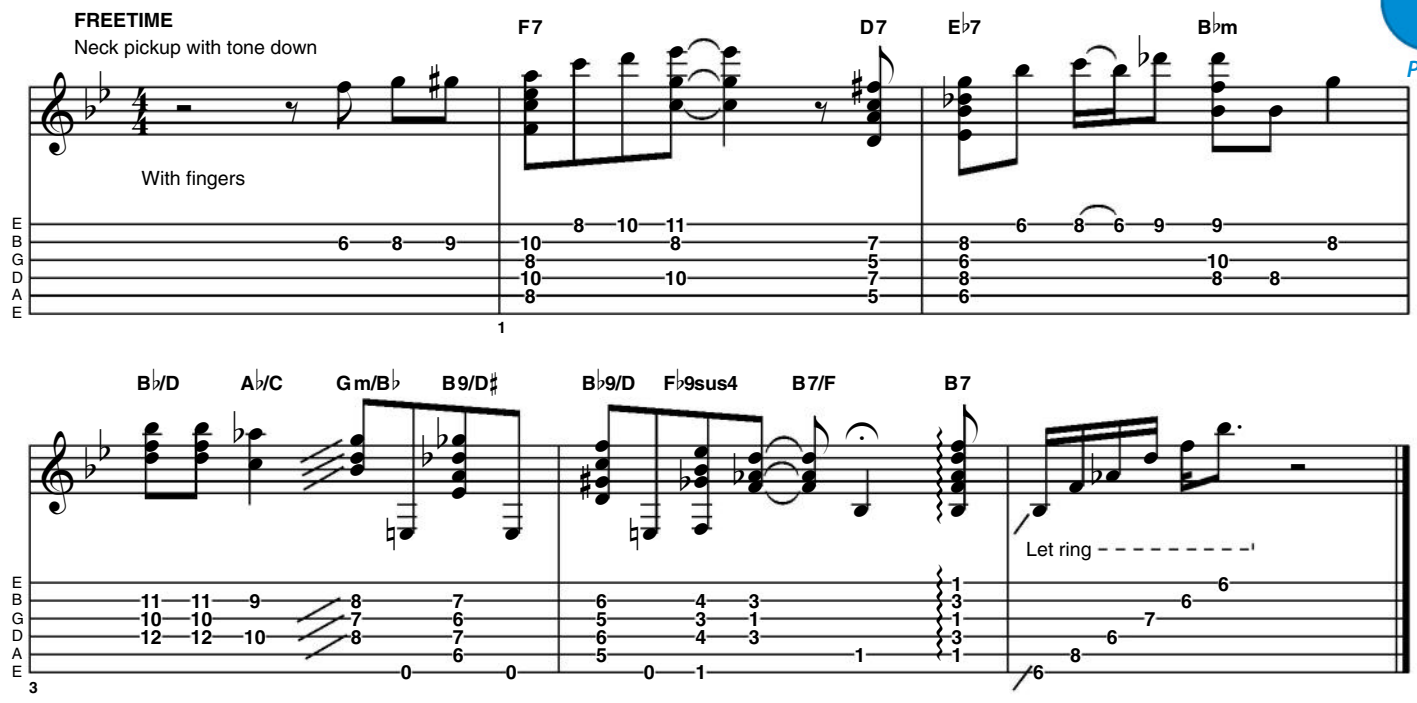
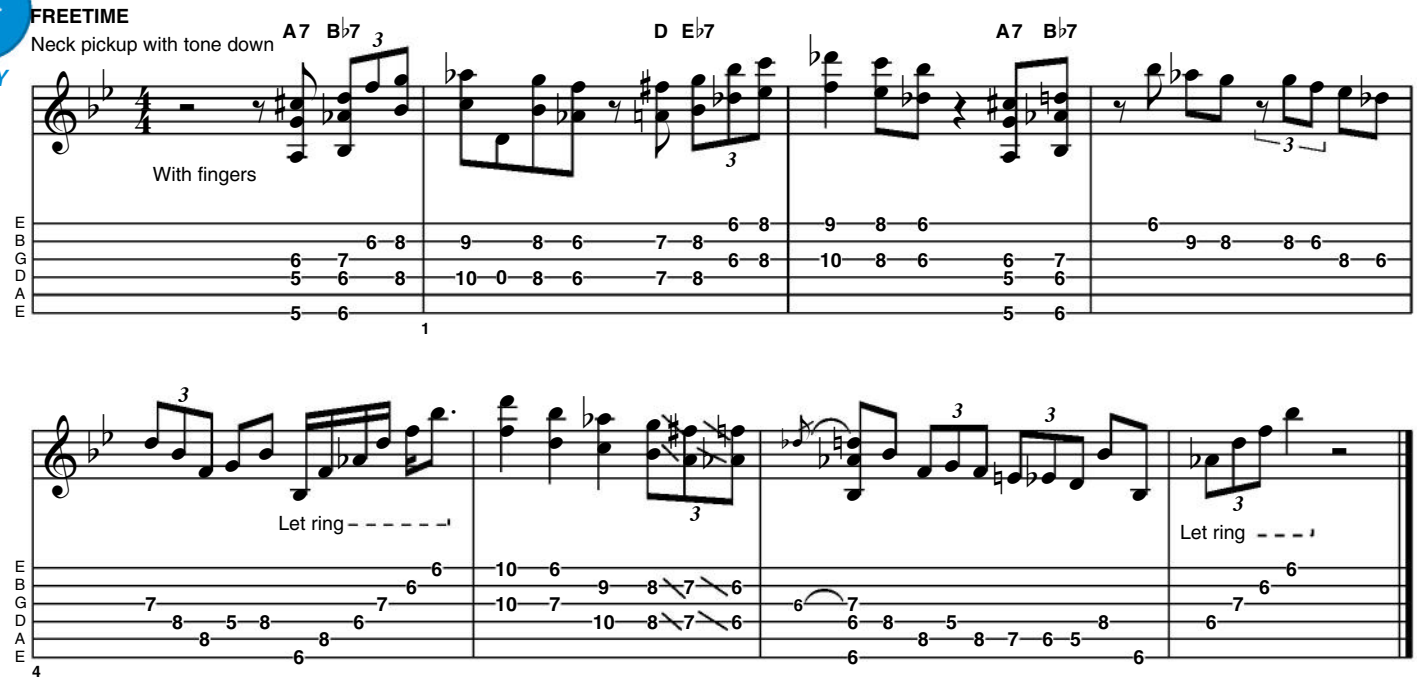


VIDEO & AUDIO https://bit.ly/3LMzFZk

PERFORMANCE NOTES **TURNAROUND 14**

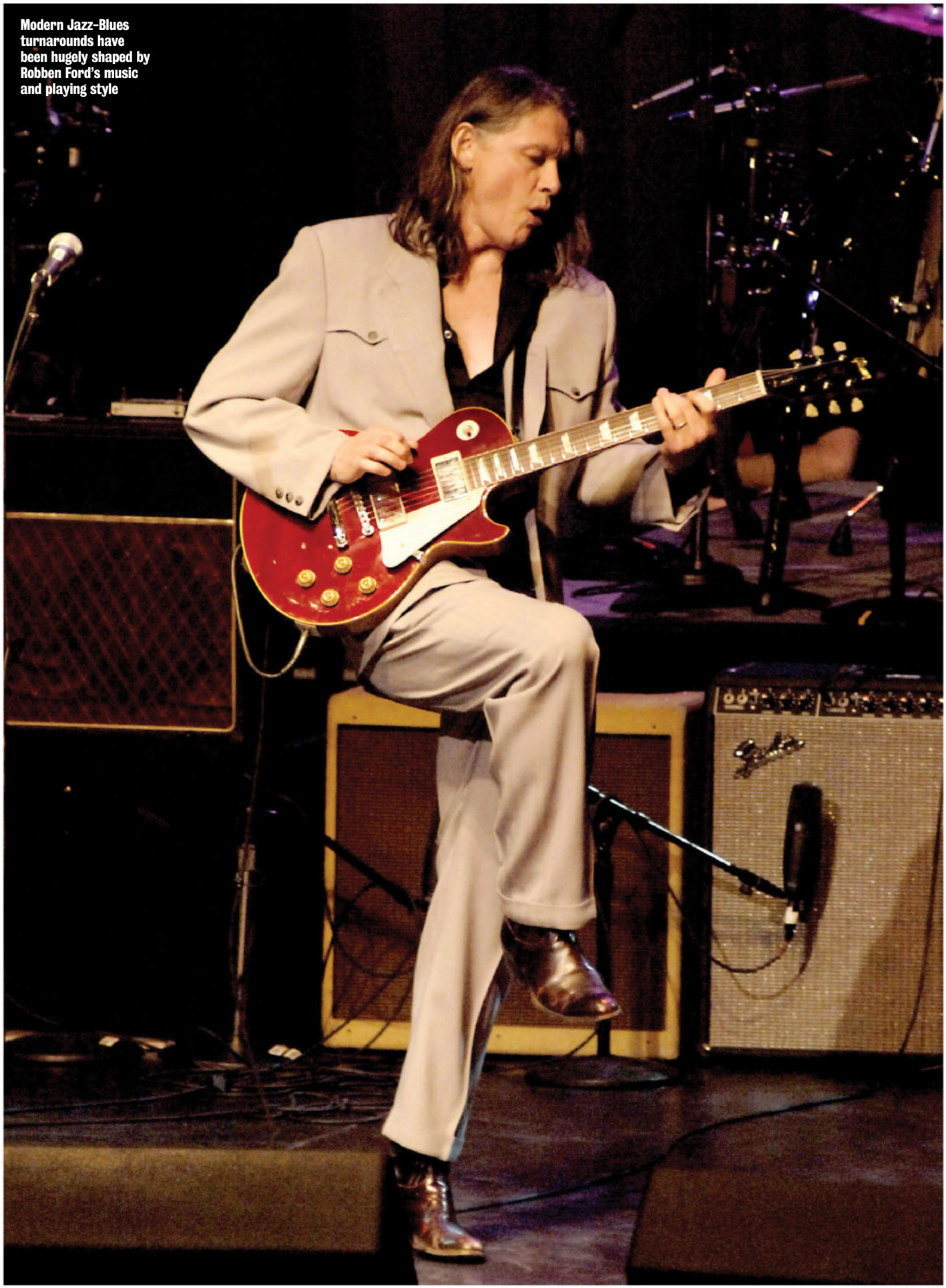
To conclude his turnaround masterclass Tim shares a great chord lick. It's played over the I chord (B♭7) then transposed to fit the E♭7. We have provided chord symbols for the overall harmonic context, as opposed to the individual chords as they pass. Now add as many of these ideas to your lickbag as possible!

PLAY



For many, the most important jazz guitarist is Wes Montgomery who played countless stunning turnarounds

DAVID REDFERN/GETTY IMAGES



Modern Jazz-Blues turnarounds have been hugely shaped by Robben Ford's music and playing style

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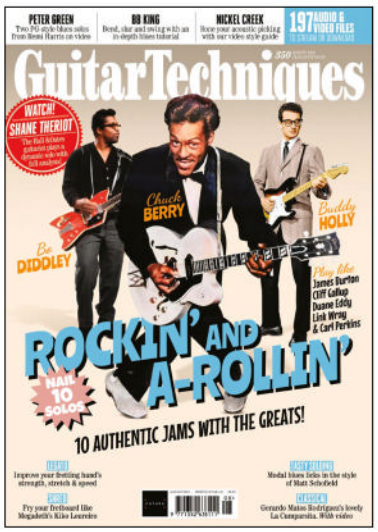

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30-MINUTE LICKBAG

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EXAMPLE 1 KEVIN PARKER (TAME IMPALA)

This riff uses call and response-style phrasing by playing the root note of each chord on the sixth string, followed by a more melodic, sliding figure on the fourth string. Use down strokes to add weight and energy to the sequence and be mindful not to catch the fifth string with your pick, as you skip between strings. Use your bridge pickup, and a moderate level of gain. If you have a pitch shifter, set it to include your original tone while adding the octave below.

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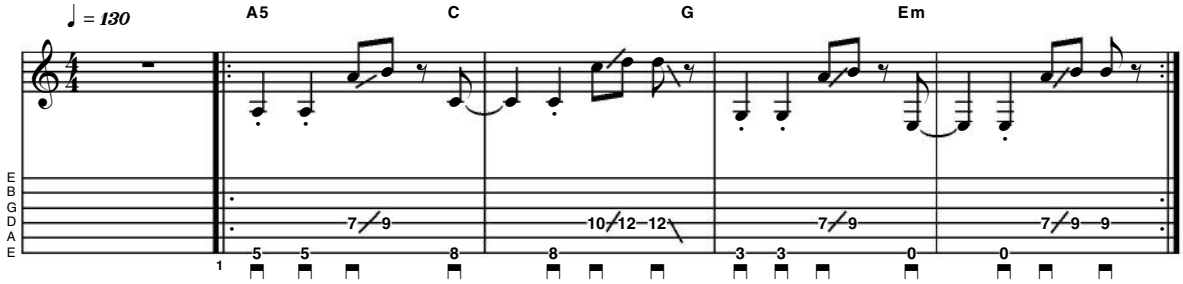
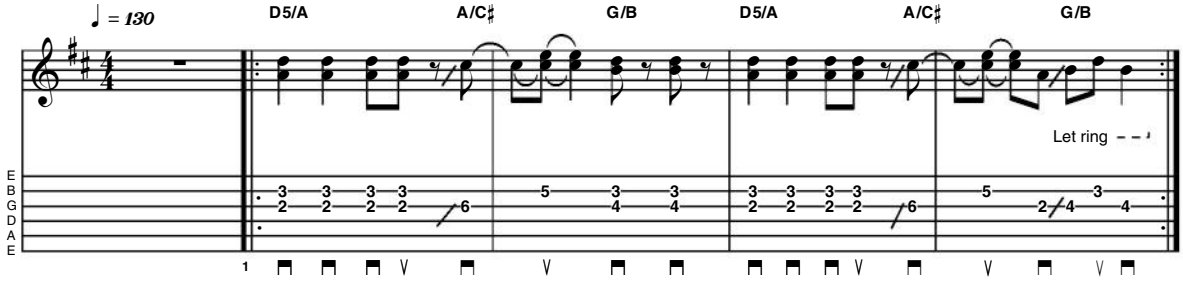


EXAMPLE 2 JOHN SQUIRE (STONE ROSES)

This sequence uses double-stops along the second and third string, to imply a chord progression in D Major. When the A/C♯ and G/B doublestops are played as individual notes, it creates an internal melody within the progression. During the string slides, allow each pitch to sound for the intended duration, or you may lose the phrasing. Use your bridge pickup, set the amp to clean and increase the gain until there's a slight break-up (pushed clean). Finally, add chorus and reverb.

PLAY



EXAMPLE 3 BUCK DHARMA (BLUE ÖYSTER CULT)

This progression uses sustaining, arpeggiated chords along the third, fourth, and fifth string, giving us a rich-sounding sequence. The inclusion of open strings enables the C and D chords to access more adventurous, extended notes. Aim to stay on the tips of your fretting-hand fingers, as this will allow the neighbouring strings to sustain. To get the sound, use your bridge pickup, dial in a crunchy level of gain, and add reverb or medium delay.

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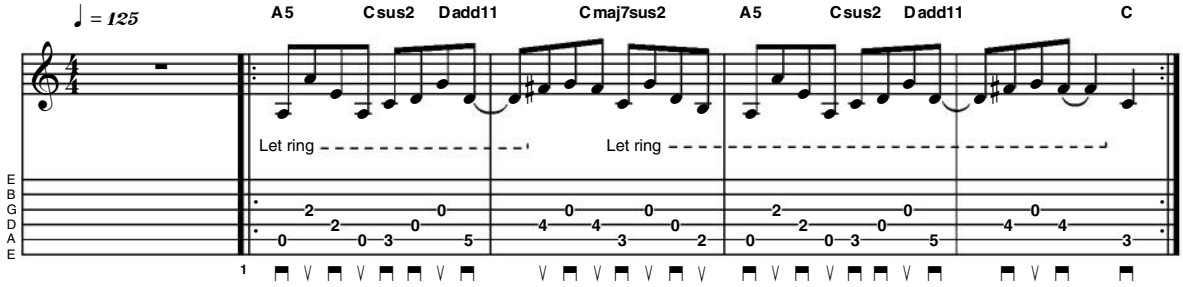

EXAMPLE 4 TOM SCHOLZ (BOSTON)

This solo uses a repeated motif to establish a strong melody. Familiarise with the figure in bar 1, as this is repeated with variations to the first and last notes of the sequence. Each phrase begins on the root note of the corresponding chord, and ends on another chord tone. Look out for the position shifts and aim for a smooth transition between each register. Use your bridge pickup, boost the treble on your amp, and add a decent amount of gain. Then, add reverb.

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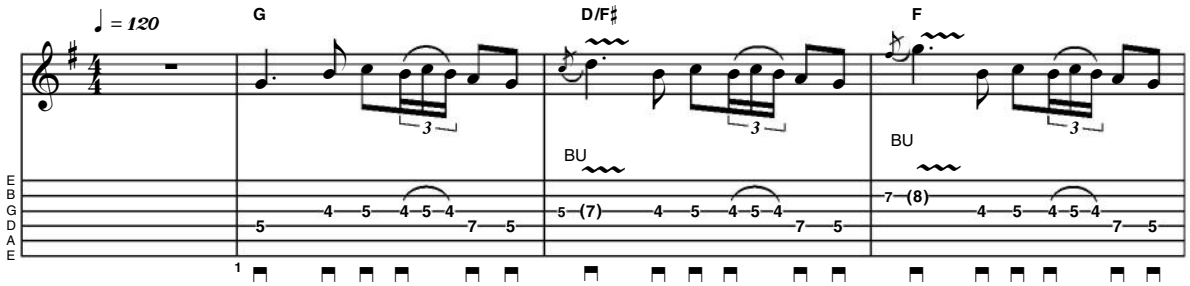
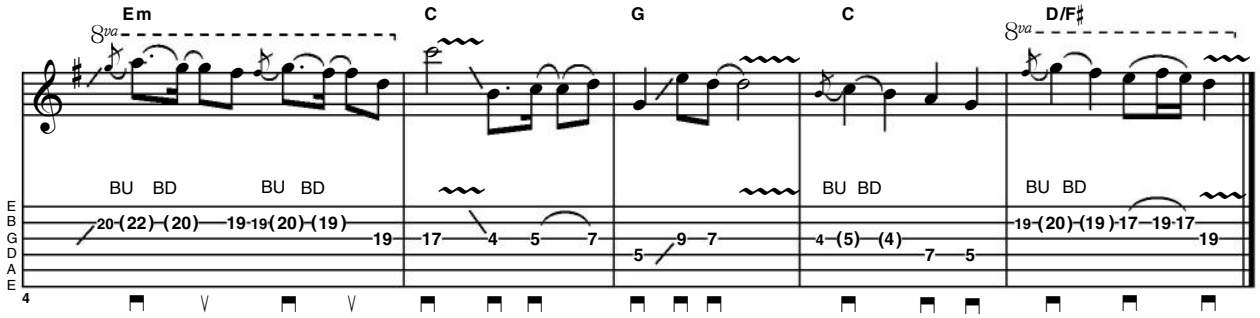
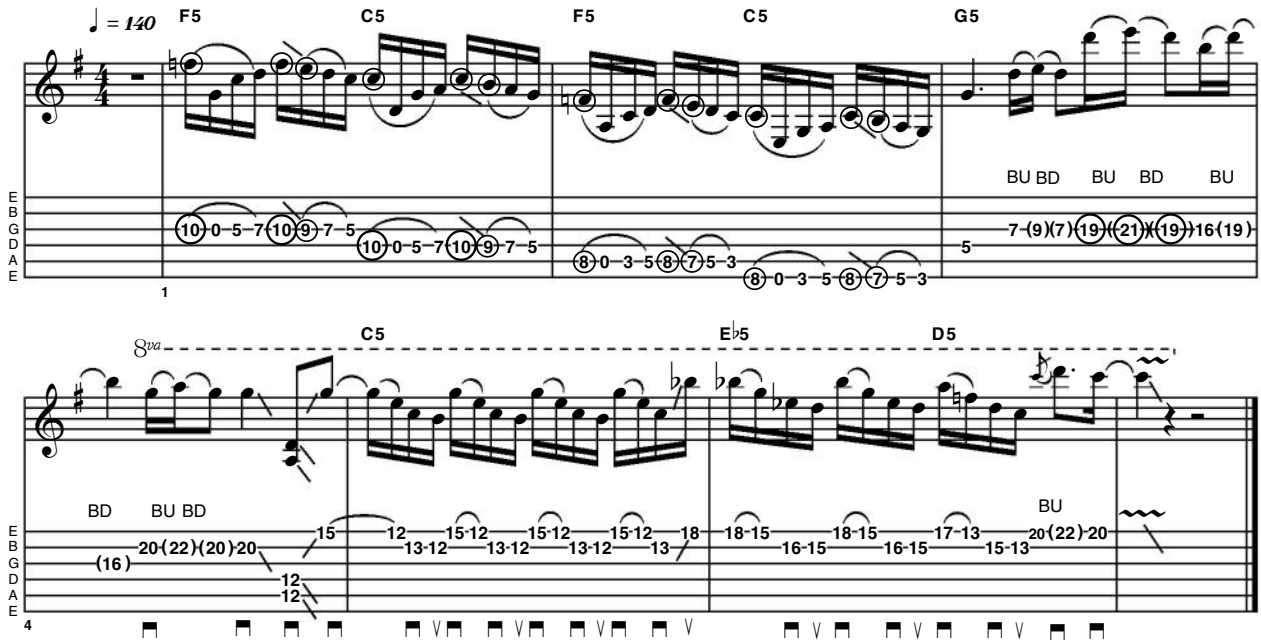

Jamie Hunt of BIMM Bristol brings you a varied selection of licks to learn at easy (green), intermediate (orange), and advanced (red) levels.

EXAMPLE 4 TOM SCHOLZ (BOSTON) CONTINUED



EXAMPLE 5 VITO BRATTA (WHITE LION)

This solo starts with a tapping and sliding sequence that begins on the third string and repeats descending until it reaches the sixth. When sliding the tapping finger, focus on consistent timing as it's easy to go out of sync here. The solo ends with repeated 16th-note patterns. The pull-off, down stroke, up stroke picking pattern differentiates each four-note grouping and saves the picking hand from tensing. Go bridge pickup, medium gain, a subtle delay, and reverb.



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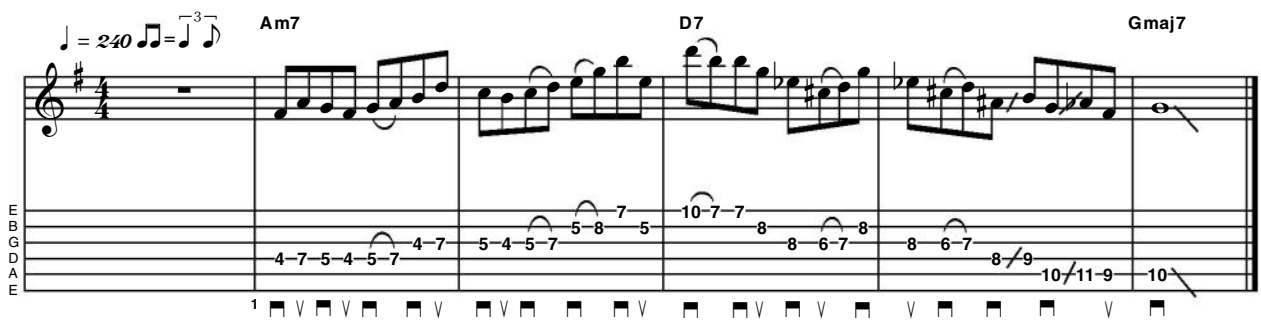
EXAMPLE 6 EMILY REMLER (JAZZ GUITARIST)

Here we have a II-V-I lick in G Major, with chromatic, neighbouring notes used to add drama over the V chord. The phrase is mostly alternate-picked. However, hammer-ons and slides enhance the fluidity while offering some necessary opportunities for the picking hand to rest and reset. Emily used a hollowbody and a clean tone, but a great result can be achieved by using your neck pickup, a clean amp tone, and rolling some treble off using your guitar's tone control.



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BB KING

Brought to you by...
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This month **David Gerrish** gets down to the nitty-gritty of the lyrical and highly influential style of Mississippi's own, King Of The Blues.

BB King playing his regular black ES-355 style Gibson 'Lucille' model

ABILITY RATING

★★★☆☆ Easy/Moderate

Info	Will improve your
Key: Various	✔ Blues phrasing
Tempo: Various	✔ Major/Minor mixing
https://bit.ly/3LMzFZk	✔ String bends and vibrato

There are not many guitarists who can rival the influence of BB King, the man often described as the King Of The Blues. His pioneering guitar style was the catalyst for a huge number of Chicago blues and eventually rock guitarists, and we dare say that anybody who has picked up the electric guitar owes something to him. His lyrical style, with its immaculate phrasing, shimmering vibrato, and deeply inherent musicality, is perhaps the pinnacle of expression for which many blues guitarists strive. For more than half a century, King worked tirelessly, releasing over 50 albums and playing upwards of three hundred shows a year and, as a result, he has carved out a legacy that is untouchable.

Born in 1925 on a plantation in Indianola, Mississippi, King's fascination with music began at an early age while singing in church. He taught himself to play by listening to the radio and set his heart on a career in music. His popularity grew, and a record contract, radio airplay, and tour dates followed. The rest is music history.

King's style developed from an early love of vocalists. He said himself that his favourite musician was Frank Sinatra, and it is evident that BB incorporated this influence into his style, seeing improvising as 'singing through the instrument'. This quality made him truly special. His style had all the musicality of a great vocalist, and the subtleties in his playing are a huge part of the expression he was capable of. His phrasing was key to this sound, and each melodic idea was punctuated with space, allowing his solos to breathe. His vibrato also set him apart with its unique quivering style. This gives us some great concepts to take away: to sing like a vocalist when improvising, and that a strong and unique vibrato can become a signature part of one's sound, adding emotion and expression. BB's vocabulary was mostly Pentatonic-based but also incorporated a jazzy, chord-tone style of improvisation, as he was influenced by Charlie Christian and Django Reinhardt, along with the early Chicago blues men such as T-Bone Walker and Lonnie Johnson.

Our studies this month incorporate some of these ideas, as well as a pattern referred to as the 'BB Box'. This can be seen as the top three strings of position three of the Major Pentatonic scale, although it's really a mix of Major and Minor, and King would draw from both scales in his solos. This shape is really a central part of getting King's style down, as it allows for the first finger to do most of the vibrato work, especially on the root note, which was perhaps one of the most characteristic elements of King's style. Aim to be as expressive with these solos as possible and, as always, apply the concepts to your own improvising.

NEXT MONTH *David pays tribute to the late, great, blues-rock legend,* ***Bernie Marsden***

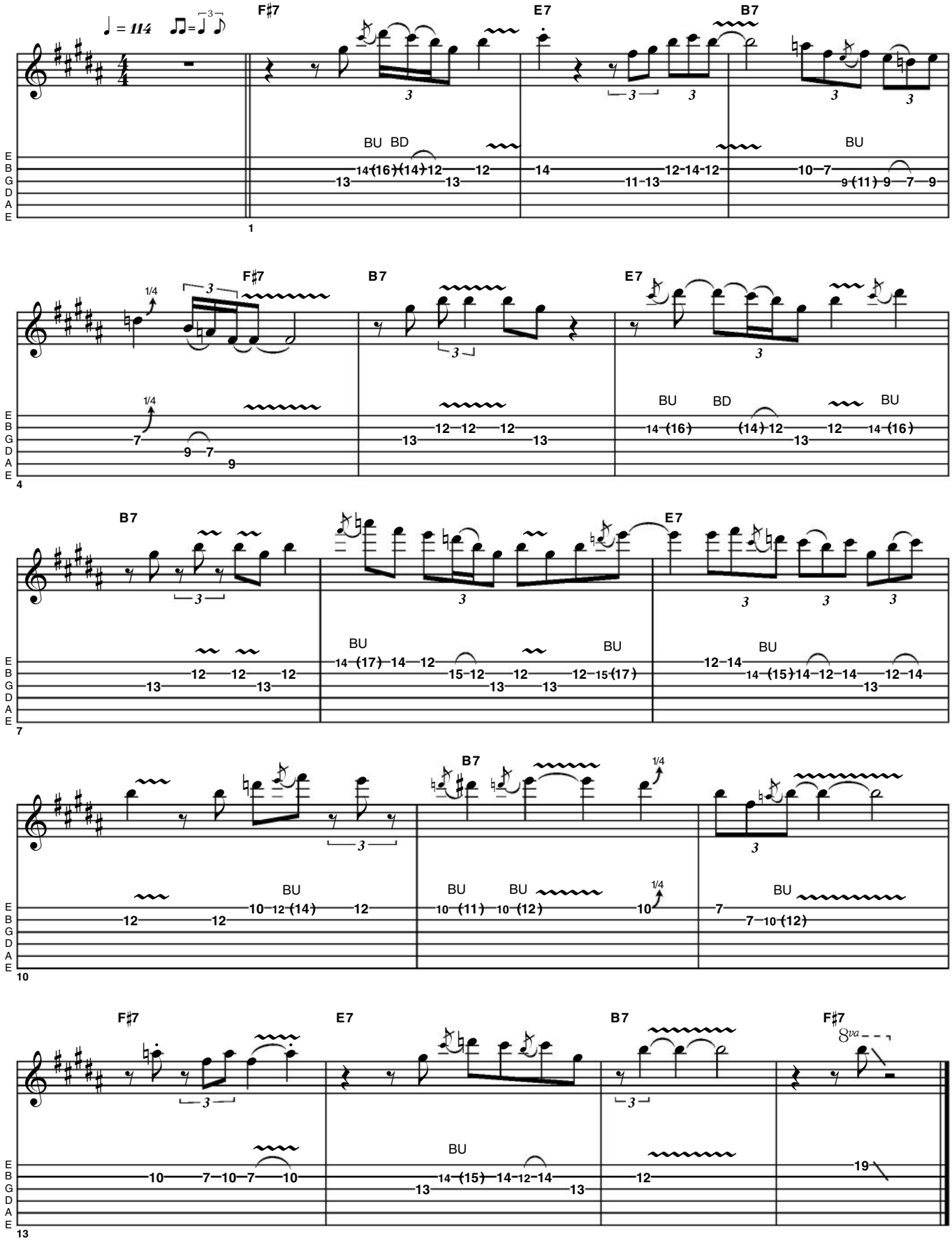
Get the Tone

BB King is famous for his black Gibson ES-355 affectionately named 'Lucille', so something similar would get you the closest to his sound. This is not essential, though, as what we are going for is a full-bodied, clean tone with plenty of sparkle, so any guitar will get you close. A fairly liberal application of reverb will help get those bluesy licks sing.

TRACK RECORD King's 70-year career gives us plenty of great material to choose from, so it's hard to go wrong. Live At The Regal is a favourite and is often cited as one of his most influential albums that captured the energy and spontaneous fluidity of his live performances. Standout tracks like Every Day I Have The Blues and Sweet Little Angel are perfect demonstrations of his mastery.

MICHAEL PUTLAND/GETTY IMAGES

STUDY 1 **FUNKY BLUES**

This study looks at BB's style over a funky 12-bar backing track. The 'BB box' shape is employed through much of this track but, notice how the emphasis is on creating musical phrases rather than running through a scale. Aim to include some variation in dynamics, as this will give the solo a more musical quality.

♩ = 114
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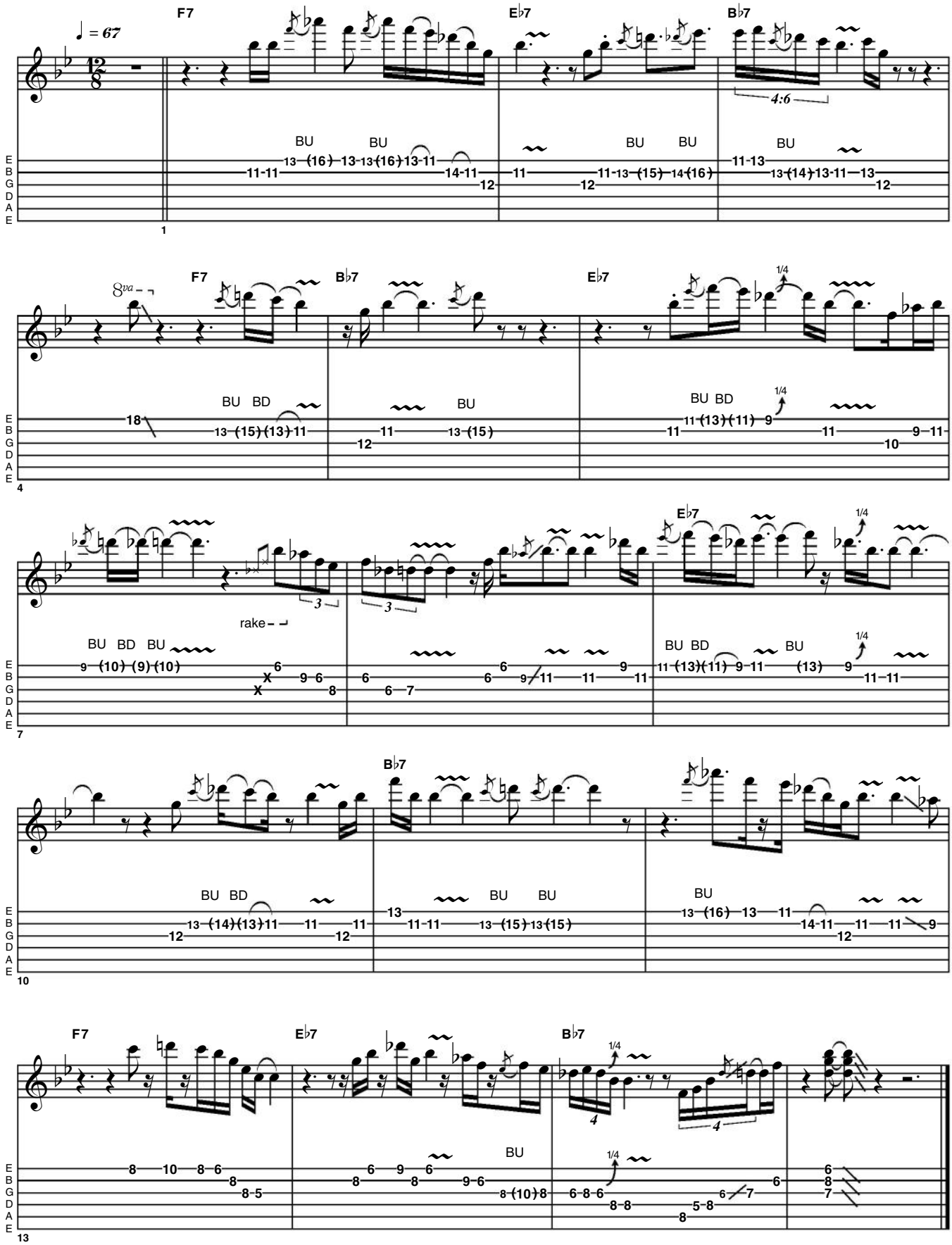
PLAY BACKING

AUDIO https://bit.ly/3LMzFZk

STUDY 2 SLOW 12/8 BLUES

Our second solo is over a slow blues. The rhythmic feel is important here, so experiment with slight variations against the underlying 12/8 feel. This is similar to how a crooner like Sinatra may approach a song, pushing and pulling phrases.

The vibrato and articulations are another important factor in this solo, so aim to capture this element. Notice the Cm9 arpeggio over the F7 chord - this is a very cool sound that BB would have borrowed from his jazz influences.

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MIKA TYYSKÄ

Take your playing to a higher plane of existence, says **Charlie Griffiths**, with the Finnish creator of animated shredder, the amazing Mr Fastfinger.

Mika Tyyskä, playing his Ruokangas Aeon guitar with Hughes & Kettner amps

ABILITY RATING

★★★★★ Advanced

Info	Will improve your
Key: Various	✔Sweep picking
Tempo: Various	✔Hybrid picking
https://bit.ly/3LMzFZk	✔Tapping

Mika Tyyskä is a guitarist born in Finland in 1976, but is perhaps better known as the man behind the animator guitar instructor and spiritual guru Mr Fastfinger. The content and animations for this cult character were all created by Mika, accompanied by the album The Way Of The Exploding Guitar. Mr Fastfinger and Mika have continued to share their wisdom ever since, releasing the latest album Tremors early 2023. Mika's style is rooted in rock, but he has a unique creativity in abundance. In this lesson we will explore some of the techniques and approaches this stunning player uses.

Our first example is a two-string sweep picking idea based in the Pentatonic scale. We usually think of Pentatonic scales as ones we play up and down, but Mika takes a more intervallic approach for that to provide a unique flavour. Use a sweep picking motion to quickly pick between strings and focus on synchronising your fingers with the pick. Fretting only one note at a time and keeping the unused strings muted will produce a clear effect. We're using C Major Pentatonic, but you can apply this technique to any two-notes-per-string scale or arpeggio.

Example 2 uses a combination of techniques including arpeggios, hybrid picking, legato and fretting-hand tapping to breathe creative life into a typical three-notes- per-string shape. The notes used here are all from D Major, but rather than playing up and down the scale, we use arpeggios. Whenever you place your first finger on a new string, use this as a starting point for a three-note arpeggio using hybrid picking. Following this, use pull-offs and fretting-hand tapping to smoothly descend the scale and set up the next string. To add rhythmic interest the phrase is six notes long, but played through 16th-note phrasing, but you could also play this in a triplet feel.

Example 3 is a great alternate picking pattern in E Minor and uses a combination of a seven-note and a five-note pattern to form a longer twelve-notes-per-string idea which can be transferred from string to string. An important benefit of even-numbered patterns is that they are much more alternate-picking friendly than odd numbered ones. With strict alternate picking each string naturally starts with a downstroke and allows for a consistent pick angle and hand position throughout the lick.

Our fourth example is a wide interval lick utilising legato and slides, as well as octave jumps up the neck. Mika often uses exotic flavours in his playing and in this style of lick he extracts the intervals 1-3-4-5-7 from the Major scale to create a Pentatonic sound often referred to as the Balinese scale.

The fifth and final example is a two-handed tapping lick using four notes per string. The nice thing about this lick is the fingering and fretting shape is the same on each string, but neatly fits within the A Mixolydian mode, with a couple of Minor 3rd intervals peppered in to add a touch of bluesy tension.

Play each example slowly and accurately while focusing on producing clean notes, then gradually speed up in increments until you can play along with the backing tracks.

NEXT MONTH *Charlie looks at Animals As Leaders' fabulous guitarist,* ***Tosin Abasi***

Get the Tone

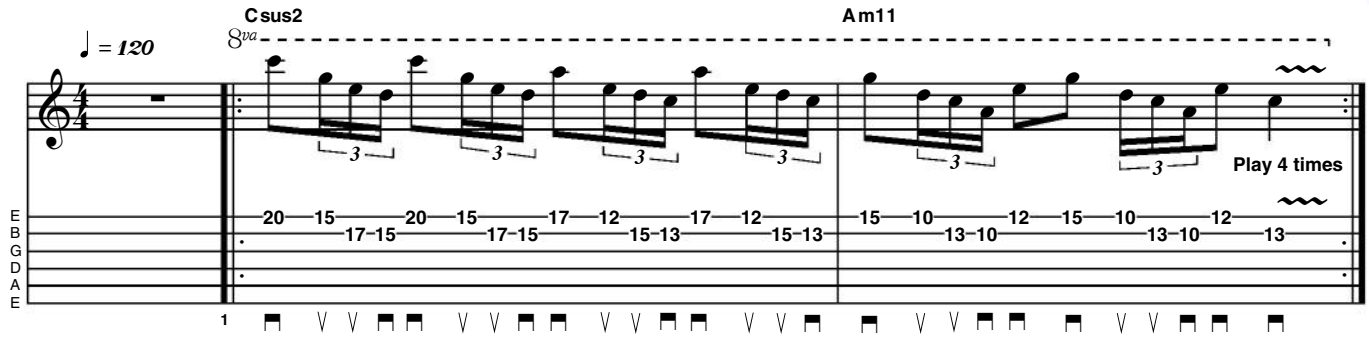
Mika uses a Juha Ruokangas guitar with Di Marzio pickups into H&K amps. The tone is best described as crunchy and fat, with the gain set to a moderate level. Mika's playing is extremely expressive and his tone needs to be sensitive to touch and guitar volume changes in order to produce everything from gentle cleans to screaming harmonics.

TRACK RECORD Mika has many album and EP releases as Mr Fastfinger, each as creative, catchy and interesting as the next. Highlights are Be Wind My Friend from 2015's Spirit Rising, Alchemistfrom the Neon Alchemist EP, and Wax On - Wax Off, from the debut release, The Way Of The Exploding Guitar. There are plenty of exhilarating videos of Mika's playing on YouTube, too, all well worth checking out.

EXAMPLE 1 TWO-STRING SWEEP

This lick is played entirely within C Major pentatonic (C-D-E-G-A) and uses two-string sweep-picking motions. Allow your pick to glide across the pair of strings in smooth downward and upward motions. Use your fretting-hand fingers to ensure the notes do not ring together.

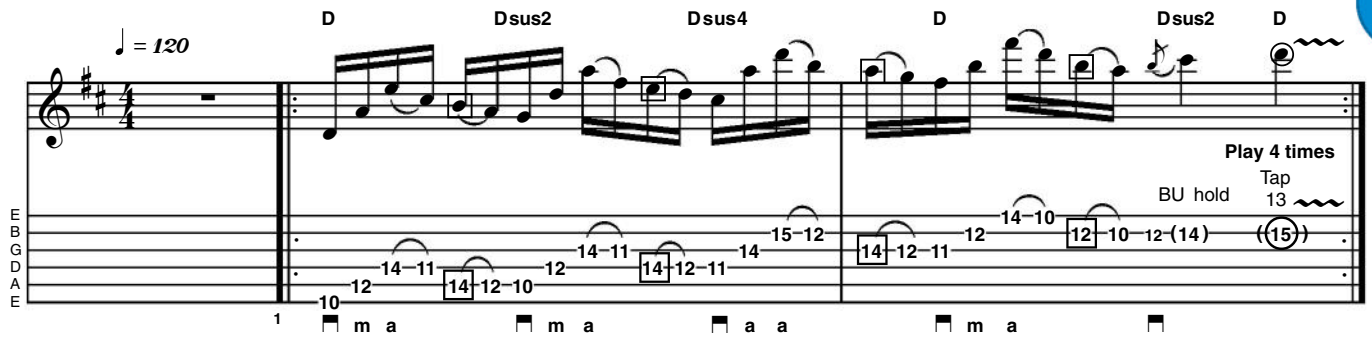
PLAY



EXAMPLE 2 HYBRID LICK WITH TAPPED BEND

For this D Major scale lick (D-E-F#-G-A-B-C#), play the first three notes with a downstroke, then hybrid pick with second and third fingers and pull-off to the 11th fret. Now descend two notes on the fifth string, moving diatonically through the strings. Finish the lick by tapping the 13th fret while holding the 12th-fret bend.

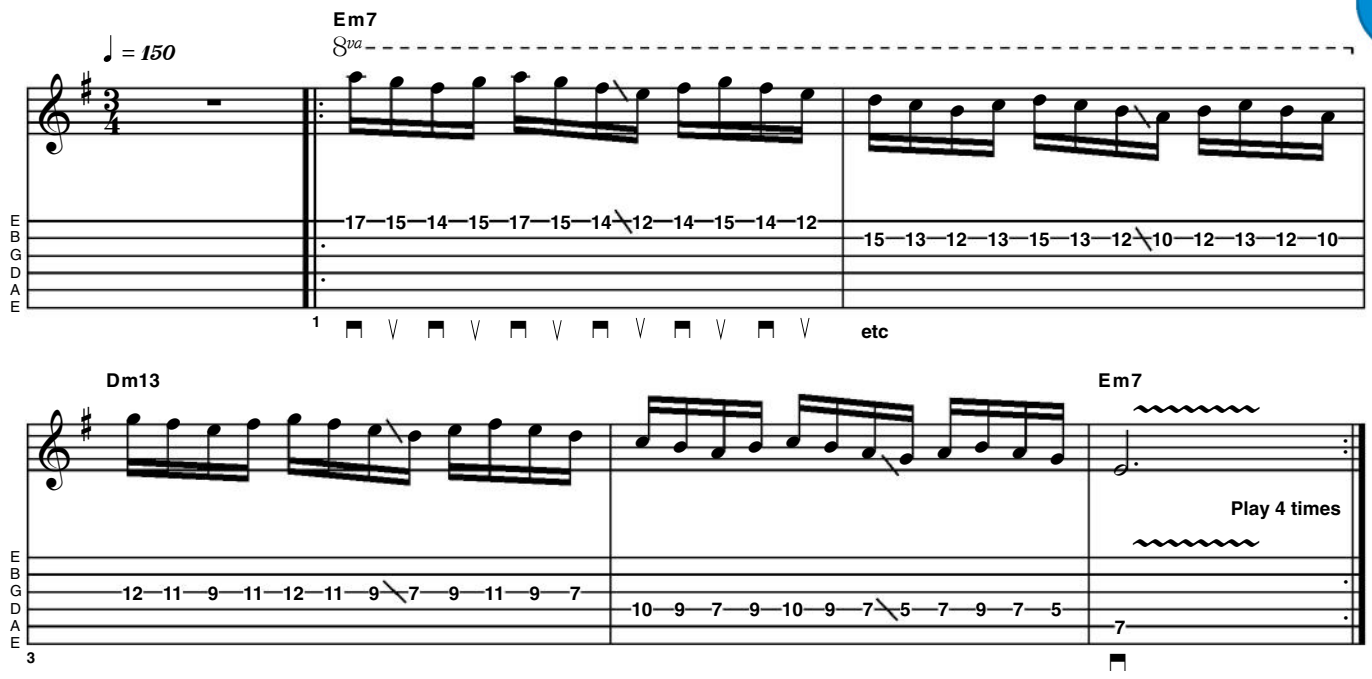
PLAY



EXAMPLE 3 SEVEN AND 12-NOTE PHRASES

This lick uses the E Natural Minor scale or E Aeolian mode (E-F#-G-A-B-C-D). Play the first seven-note phrase with strict alternate picking, then shift down two frets with your first finger and play the following five-note phrase. Both phrases together equal a longer12-note passage which descends the strings and resolves to E.

PLAY

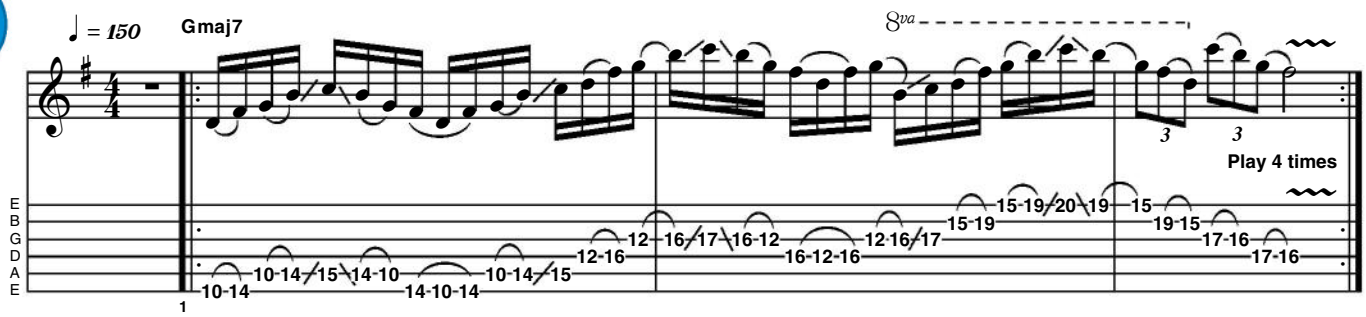


AUDIO https://bit.ly/3LMzFZk

EXAMPLE 4 INTERVALLIC LICK WITH OCTAVES

This lick is based in G Major (G-A-B-C-D-E-F#) and uses the intervals 1-3-4-5-7. Use your first and fourth fingers to hammer on and pull off between the wide interval skips and use fourth finger to slide up and down a semitone. Ascend the neck in octave shapes with each pair of strings.

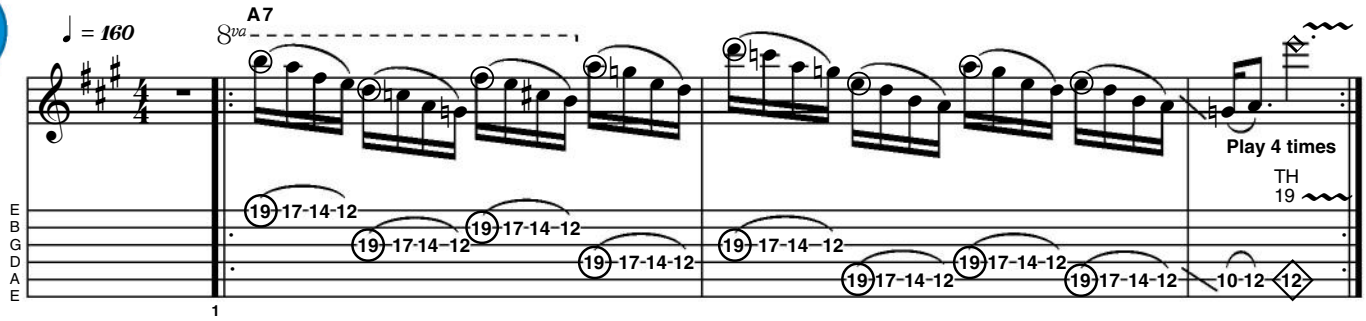
PLAY



EXAMPLE 5 DESCENDING STRING-SKIPPED PATTERN

Start with a tap at the 19th fret, then pull off with the fourth, second and first fingers. Repeat this on each string and descend in a string skipping pattern. The notes fit within the A Mixolydian mode (A-B-C#-D-E-F#-G), with a Minor 3rd C. Finish the lick with a tapped harmonic at the 19th fret while adding vibrato at the 12 fret.

PLAY



MODERN BLUES SOLOING PART 4

Josh Smith gives a crash course in his approach to hybrid picking technique and demonstrates its uses in jump blues soloing.

Josh Smith learnt hybrid picking from listening to Danny Gatton's albums

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FUNDAMENTALCHANGES

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: E	✔Country phrasing
Tempo: 90bpm	✔Hybrid picking
https://bit.ly/3LMzFZk	✔Rhythmic variety

Jump blues is a style that dates back to the 1940s and was the precursor to R&B and rock and roll. It originated in the big bands of artists like Cab Calloway and Lionel Hampton, and is always played up-tempo. When musicians took the style outside of the big band context to pioneer its use in smaller combos, it helped lay the foundations of R&B, and was the bridge between the old and the new.

Jump blues was an important part of the swing revival of the 1990s and has an ongoing place as part of the popularity of rockabilly and blues. This month we're going to look at some of the language I've developed around this style.

Jump blues has a double-time feel and the drummer will often play a fast 'freight train' style rhythm on the snare. For this reason, the 12-bar blues sequence has been notated as a 24-bar structure in the examples that follow. When the tempo is this fast, and there are a lot of notes, it's significantly easier to read it this way.

To play this style of blues efficiently, personally I prefer to use hybrid picking technique. So, before we look at the licks, let me briefly explain my approach.

For years I played with the pick gripped between my thumb and first finger, with the rest of my fingers anchored to the body of the guitar for stability. That was until someone gave me a tape of Danny Gatton's music. Danny's modern country playing approach became extremely influential and important to my development.

When I listened to Danny's mind-boggling licks, I realised that they depended on a different picking technique. It just wasn't possible to flatpick most of them. One of the first things I tried to learn was his version of Ray Charles' What'd I Say, which he plays at warp speed. It sounded terrible flatpicked, so I switched to hybrid and began to develop playing with that technique.

As with most technique-driven concepts, everyone hybrid picks slightly differently, in a way that feels comfortable to them. There's no single right way to do it, only what works for you and sounds good. I grip the pick with my thumb and first finger and use my second and third fingers for plucking strings. The fourth finger is rarely, if ever, used. When I started to teach myself this style, I quickly noticed that my second finger naturally began to replace pick upstrokes.

I analysed what I was doing, and what felt natural, and discovered that I played a lot of licks that use a pick-pick-finger pattern. By this, I mean playing two pick strokes on adjacent strings, followed by a pluck with the second finger. Here are some exercises designed around that approach.

NEXT MONTH *Stuart Ryan puts on a new genre hat with a series about playing* ***Blues Intros***

Get the Tone

Jump blues shares a close relationship with rockabilly and rock and roll, so we're in bridge pickup territory here and, tonally, we want plenty of bite. A single-coil with the mids and highs boosted will get you in the right ballpark. Josh adds some subtle drive to his tone, but actual distortion is to be avoided because this style is all about clean, crisp phrasing.

TRACK RECORD The west coast of America has a thriving jump blues scene. Guitarist Junior Watson is a noted contributor to the genre. He founded The Mighty Flyers and also played in Canned Heat during the 90s. Check out Caveman Rock from his album Guitarmageddon. Also listen to You Don't Love Me from The Mannish Boys' album Lowdown Feelin'. This track also features Kirk Fletcher guesting on guitar.

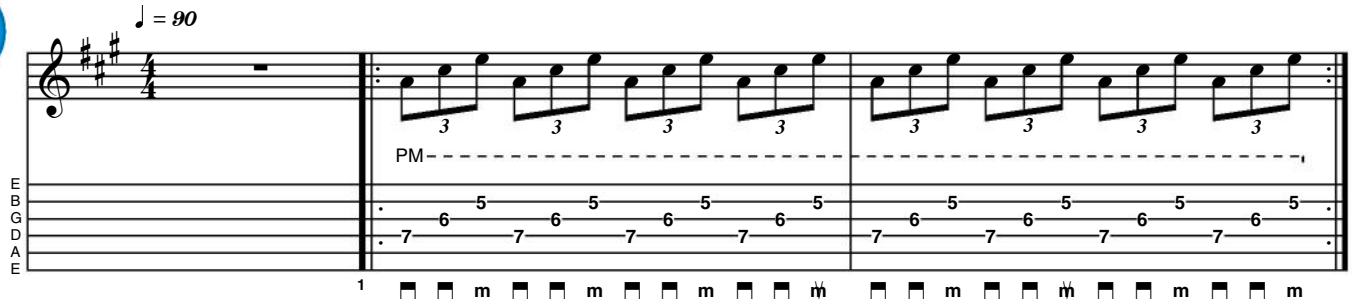
HARRY HERD/REDFERNS/GETTY

AUDIO https://bit.ly/3LMzFZk

EXAMPLE 1 BANJO ROLLS

Play two downward pick strokes by pushing through adjacent strings with one motion, then pluck upward with the second finger. This approach lends itself to playing triplets, as in country banjo rolls. Try it now. Palm mute the strings with the picking hand so that the notes don't sustain, then slowly pick this triplet pattern.

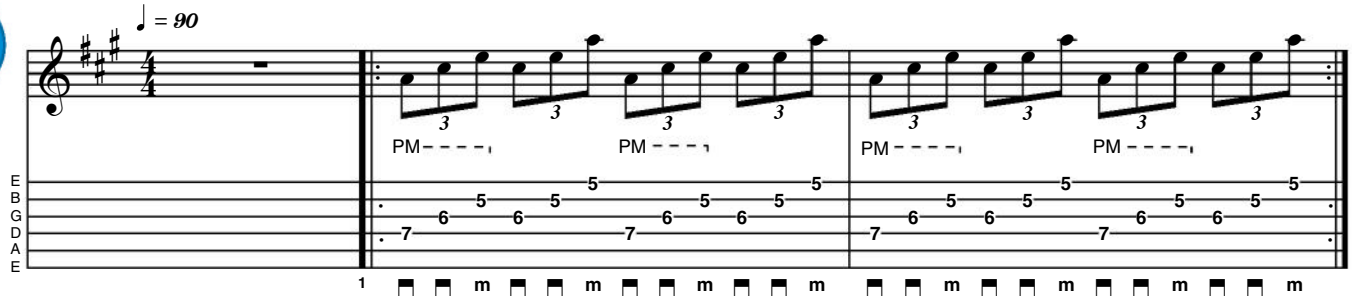
PLAY



EXAMPLE 2 HYBRID-PICKED A MAJOR TRIADS

If you've never hybrid picked before, this may feel a little awkward to begin with, but stick with it. The previous exercise is the kind of thing you can practise with your guitar unplugged, sitting in front of the TV, because it's just about training the mechanical movement of your pick and fingers into muscle memory. I spent hours doing this until the movement became automatic. Now explore moving between string sets to play these A Major triads.

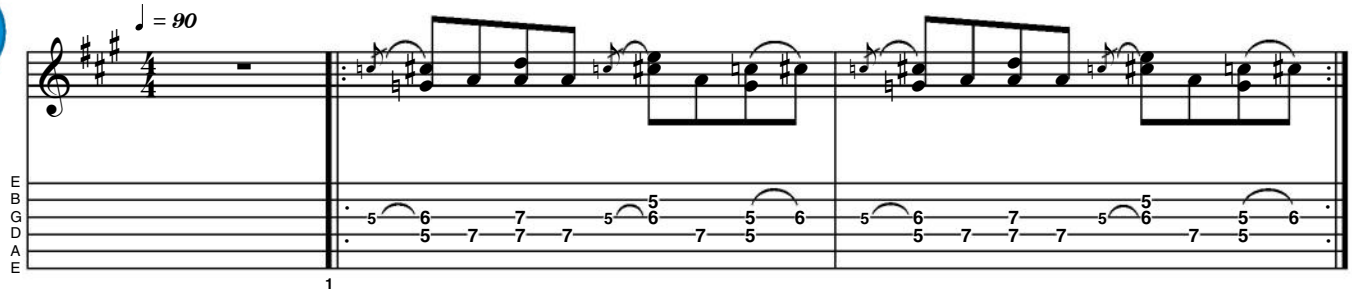
PLAY



EXAMPLE 3 DOUBLE-STOP EXERCISES

I use hybrid picking slightly differently (especially in a jump blues context) when playing double-stop licks. Here, I use the combination of a single downward pick stroke and an upward finger pluck. I also pluck upward using the second and third fingers together for added power, to create more of a snap and achieve a more aggressive tone. Here's a double-stop exercise for you to test out this approach.

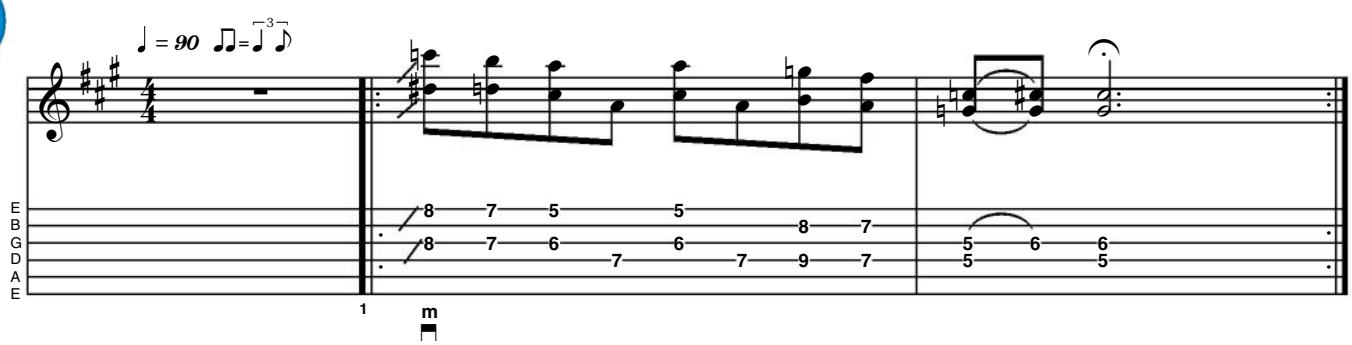
PLAY



EXAMPLE 4 COUNTRY STYLE 6THS

It also helps to have hybrid picking technique under your fingers if you want to play passages in 6ths, country style. Try this simple line, which requires you to pick downward and pluck upward simultaneously with a pinching motion. After a bit of practice, you'll find it much easier to execute 6th lines hybrid-style, rather than adjusting the fretting hand position to mute the string in between the fretted notes.

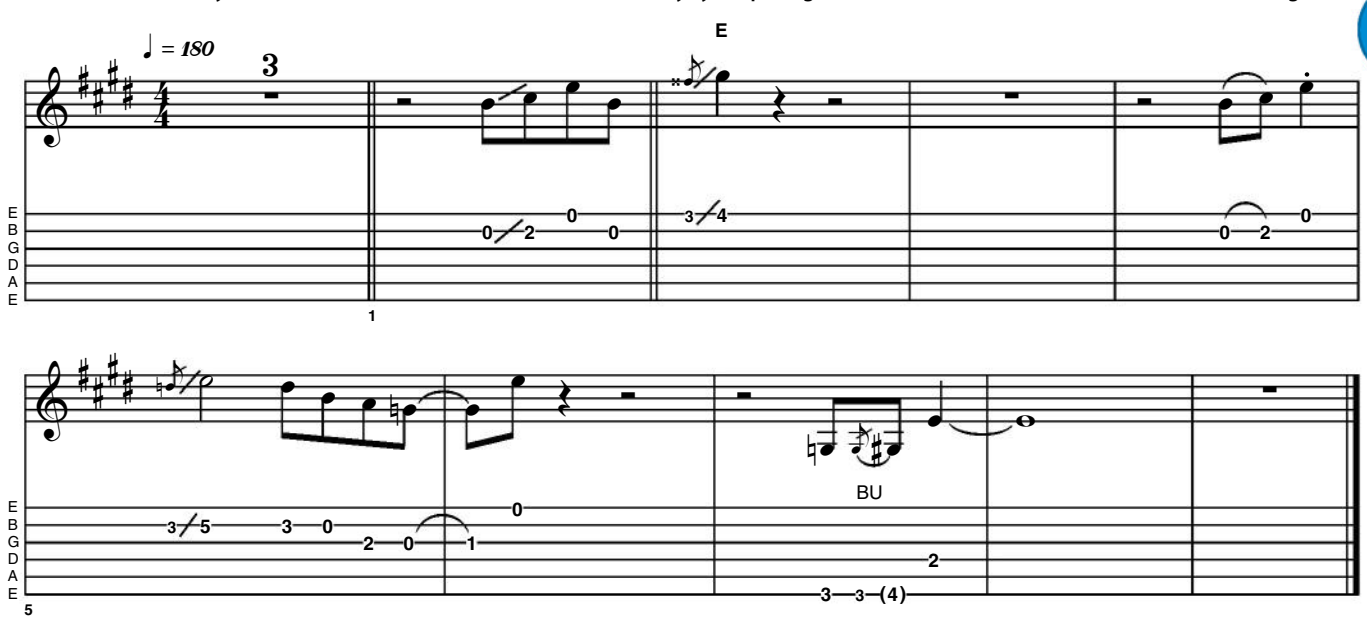
PLAY



EXAMPLE 5 **JUMP BLUES SOLO**

This jump blues is in the key of E Major and each set of three examples combines to make a full-chorus solo. In this first lick, although we are in E Major, we treat the E as a V chord and use E Mixolydian (E-F#-G#-A-B-C#-D) to create the melodic line. Try hybrid picking this line to achieve the same tone as the audio recording.

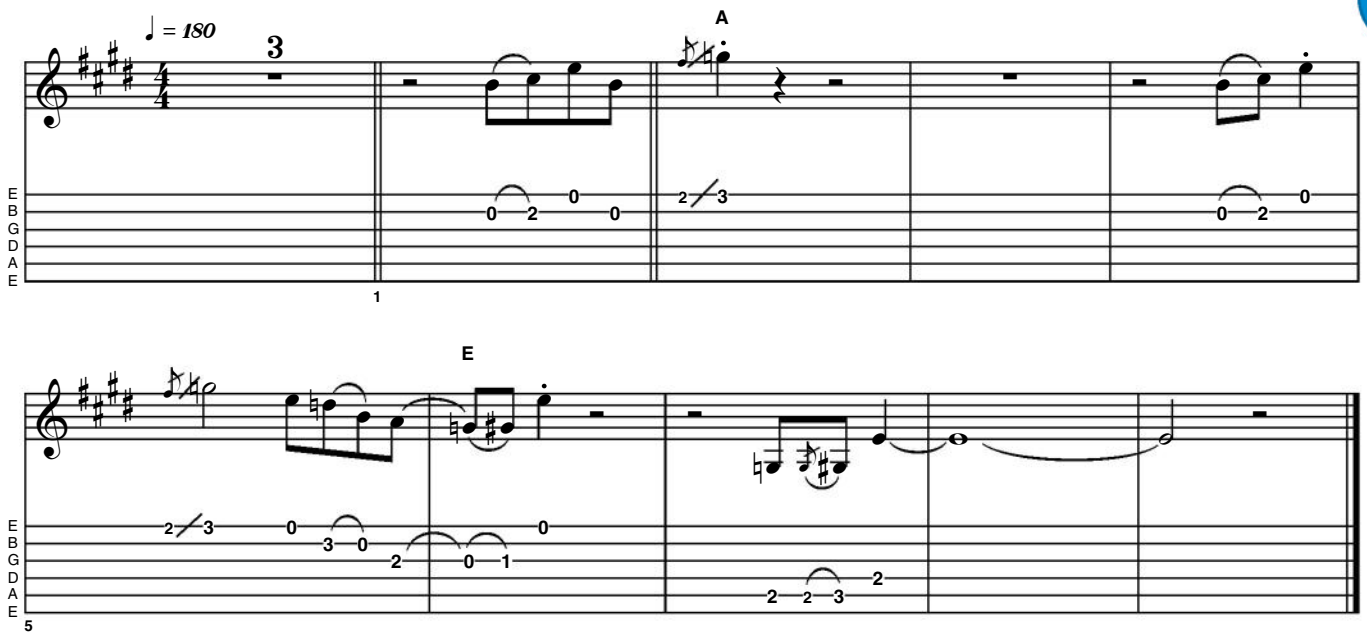
PLAY



EXAMPLE 6 **ADAPTING A THEME**

In the next example, I reuse the simple phrase that began the previous example but adapt it for the A chord. I'm using the idea of 'whatever you play first, that's your theme'. It's a great way of being spontaneous, but it's also focused, as we have to apply some thought to keep the theme going and be creative with it.

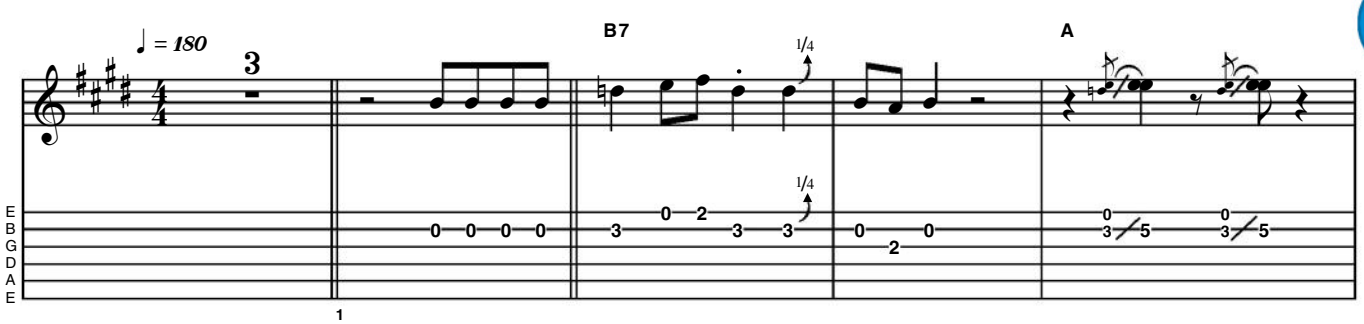
PLAY



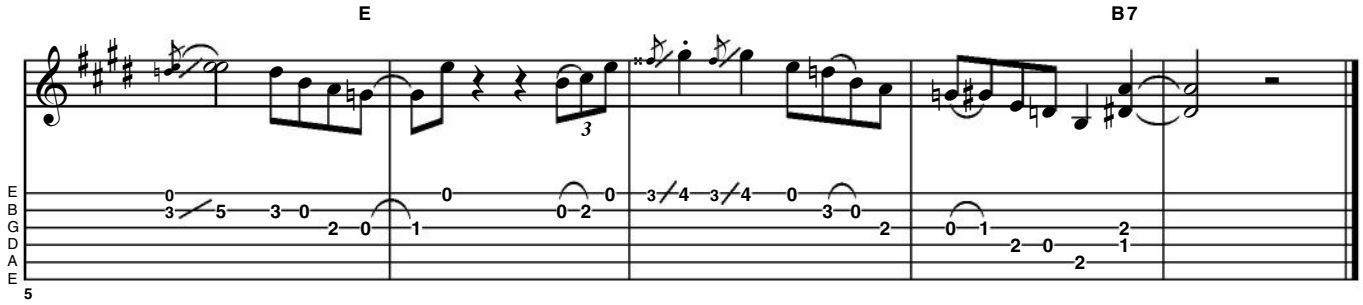
EXAMPLE 7 **RINGING NOTES AND OPEN STRINGS**

Use a combination of pick and fingers to play this entire line as the notes will ring into each other in a pleasing way. This works especially well for the lick that begins on beat 4 of bar 5. It's an E Mixolydian line that uses hammer-ons and open strings. It ends by anticipating the B7 chord, ahead of bar 8.

PLAY



EXAMPLE 7 RINGING NOTES AND OPEN STRINGS (CONTINUED)



EXAMPLE 8 HYBRID-PICKED COUNTRY LICK

The most difficult part of this lick is the country-inspired descending run in bars 5-8. It uses E Mixolydian scale again. Hybrid pick this to achieve the recorded sound and articulation, and let those open strings ring out against the fretted notes. Slow things down and work out your fingerings before attempting it at full tempo.

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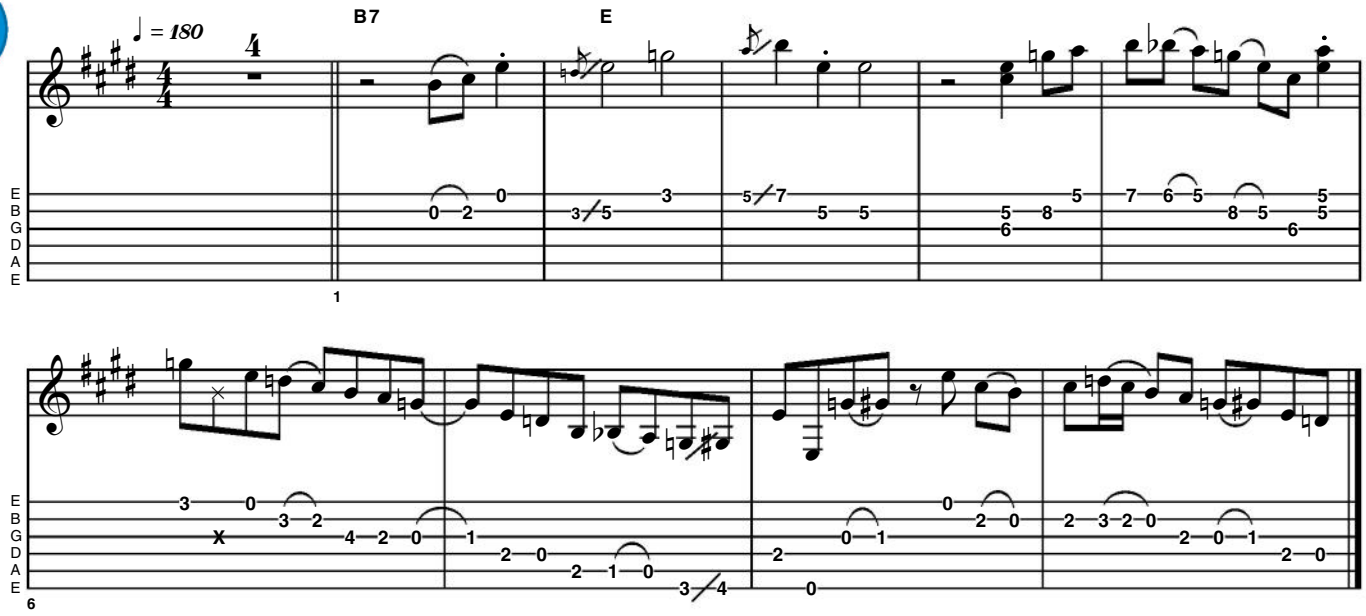
EXAMPLE 9 HIGHLIGHTING CHORD TONES

Here an A7 harmony is introduced with a simple root and 5th chord. In bar 2, I'm playing E Blues scale over the A chord. In bar 3, a double-stop outlines the A7 using the 3rd and 5th. The line transitions into E Mixolydian in bar 5 as we return to the E7 chord. I then alternate between highlighting the Major and Minor 3rd of E7.

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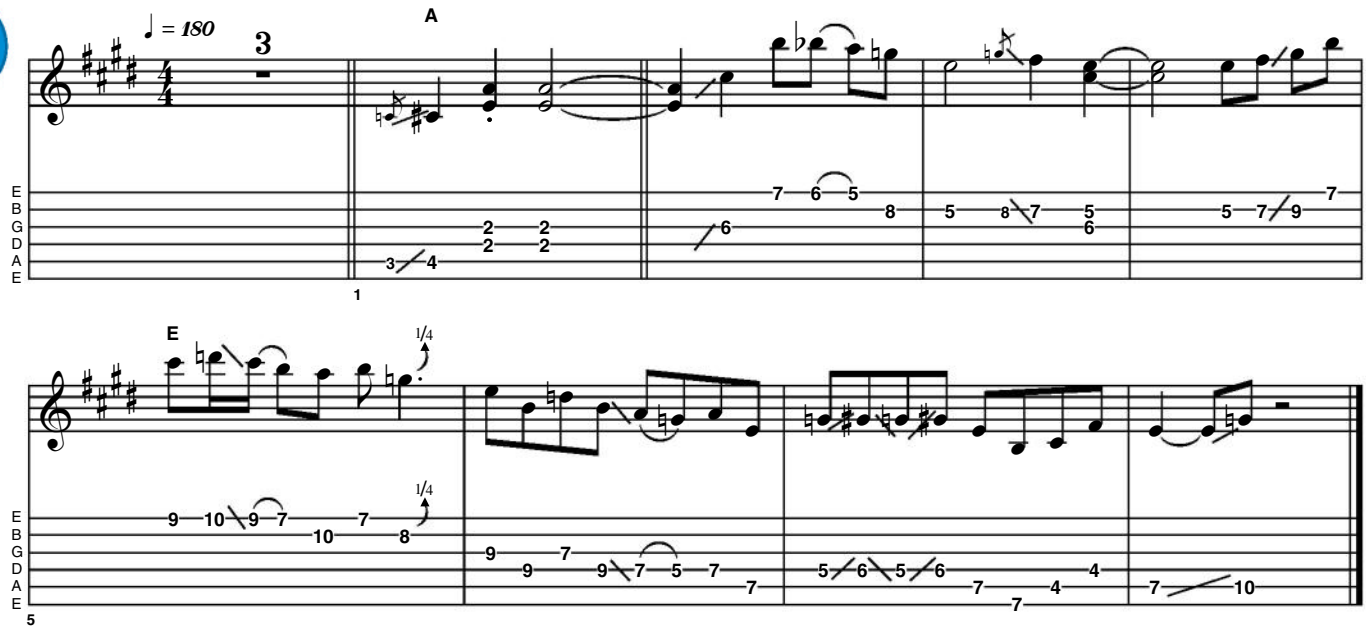
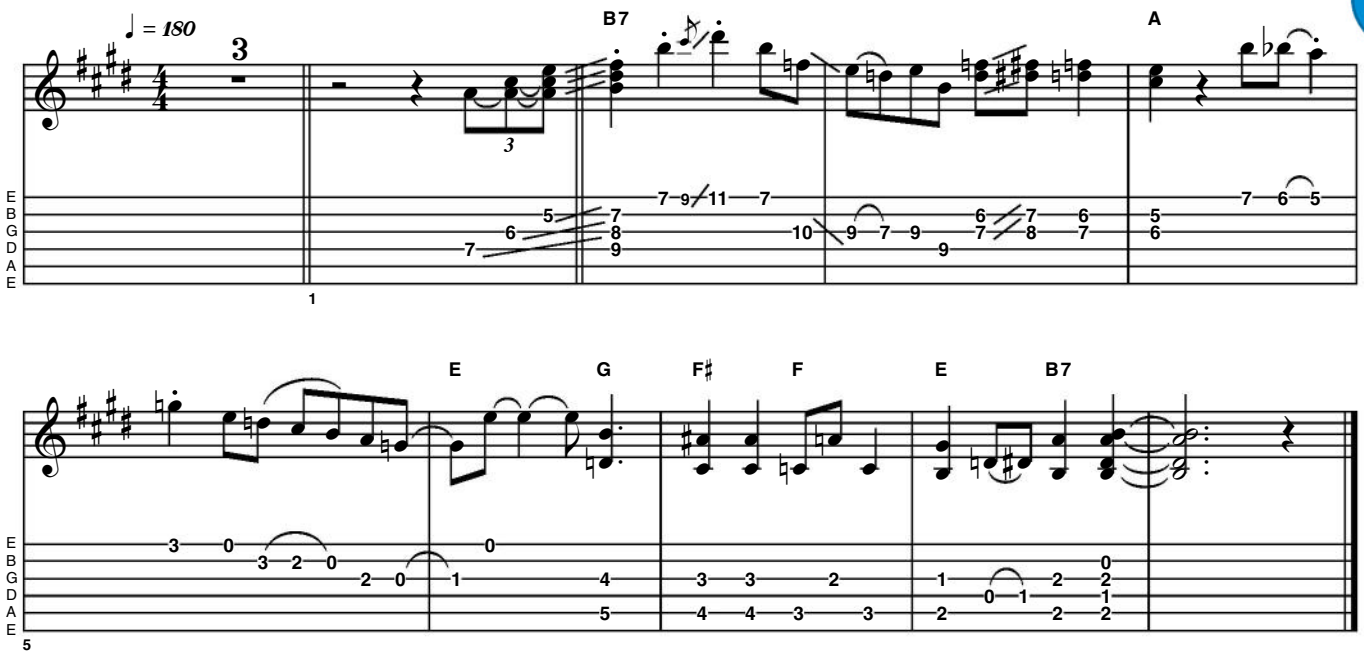

EXAMPLE 10 **SLIDING TRIADS AND A CHROMATIC ENDING**

This idea begins with a fast A Major triad that slides up a whole step to a B Major triad over the B7 chord. The chord changes have been on E7 previously, so this is a little surprise to the ears. To end this lick, bars 6-7 use a popular idea, which is to approach the 3rd and 5th of the E7 chord (bar 8) chromatically from above.

PLAY

Danny Gatton was an extraordinarily gifted and stunningly technical guitarist

IMPROVE YOUR SLIDE GUITAR

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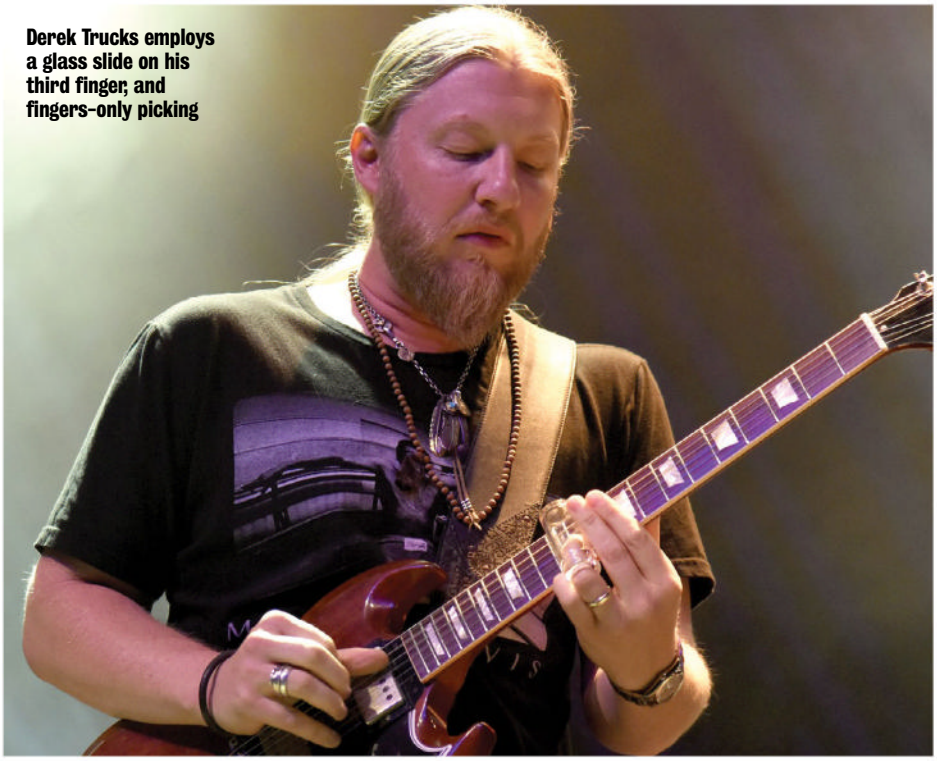
In the latest instalment of his series **Simon Barnard** guides through some approaches to playing slide guitar across a range of genres.



Derek Trucks employs a glass slide on his third finger, and fingers-only picking

ABILITY RATING

★★☆☆☆ Easy/Moderate

Info	Will improve your
Key: G Maj/Minor	✔Slide technique
Tempo: Various	✔Intonation
https://bit.ly/3LMzFZk	✔Vibrato

The origins of slide guitar are often traced back to Hawaii, where in the late 19th century, native Joseph Kekuku invented the Hawaiian steel guitar. Kekuku also popularised the use of a steel bar to slide across the strings, often in open tunings. This technique of using a hard metal object against a string first originated in Africa, with the single-stringed diddley bow. However, it was our man Kekuku who established slide guitar as we know it today.

Fast forward to the early 20th century, and slide guitar was adopted by early blues guitarists from the Mississippi Delta, where bottleneck slide was born. The first slide guitar recording was in 1923 by Sylvester Weaver. Over the next few decades more and more blues guitarists adopted slide, and during the 1960s, the technique was picked up by rock bands such as The Rolling Stones who were heavily influenced by blues. In fact, the first rock recording featuring slide was The Stones' second single, I Wanna Be Your Man, released in 1963. Since then countless guitarists have mastered the technique including Elmore James, Duane Allman, Bonnie Raitt, Jeff Beck, George Harrison, Joe Walsh, Derek Trucks, Sonny and Joey Landreth, Brett Garsed and more.

The actual technique of playing slide is very different to the conventional approach. Rather than pushing the strings down so that they make contact with the frets, the slide lightly presses on the strings but without fretting the note. The fretwire is the contact placement for the best intonation.

There are a number of different materials used to make guitar slides, including steel, brass, ceramic and glass. Glass slides originated from the use of Coricidin medicine bottles, which were Duane Allman's preferred slide of choice. Each material produces different tones due to their varying masses and weights.

A higher action is also usually preferred, to help keep the strings away from the frets and fretboard. But even this is personal to each player, as some like to switch between slide and regular styles, where a higher action might not be what's required.

Open tunings are often favoured since they allow chords to be played across one fret using the slide. However, here I'm using standard tuning as favoured by Jeff Beck, Joe Walsh and Brett Garsed.

We have five examples for you this month, across a range of styles, with a blues inspired study piece to finish off. Do experiment with your vibrato and whether to use a plectrum or fingers, as this will help define your voice as a slide guitarist.

NEXT MONTH *Simon is on a mission to help you improve your* ***Minor Pentatonic Licks***

Get the Tone

As mentioned in the text, the choice of slide is very personal, so experiment. Single-coils and humbuckers are both commonly used. Distortion, delay and reverb are also great with slide guitar, and a compressor can really help with sustain. I used a glass slide, a bridge humbucker, fairly heavy strings and one clean sound and another with drive and delay.

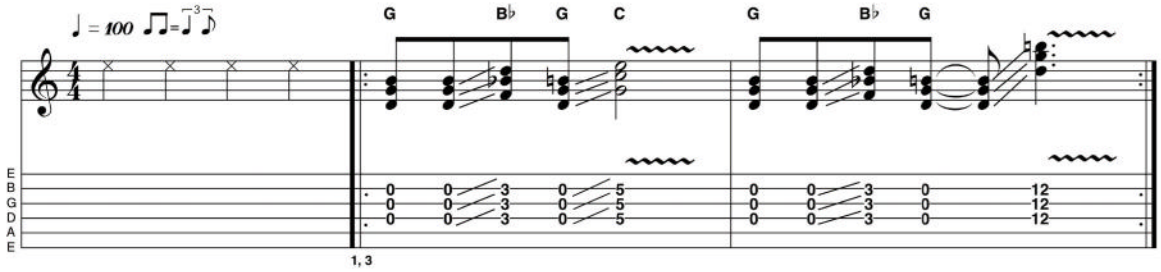
TRACK RECORD The classic Elmore James song Dust My Broom features an iconic slide guitar intros. Duane Allman takes things up a notch on the track Statesboro Blues while his Allman Brothers Band successor, virtuoso slide guitarist Derek Trucks, ups the ante again with tracks such as Desdemona and Sahib Teri Bandi/Maki Mandi. For a non-blues take on slide try George Harrison's album, All Things Must Pass.

TIM MOSENFELDER/GETTY IMAGES

PLAY BACKING

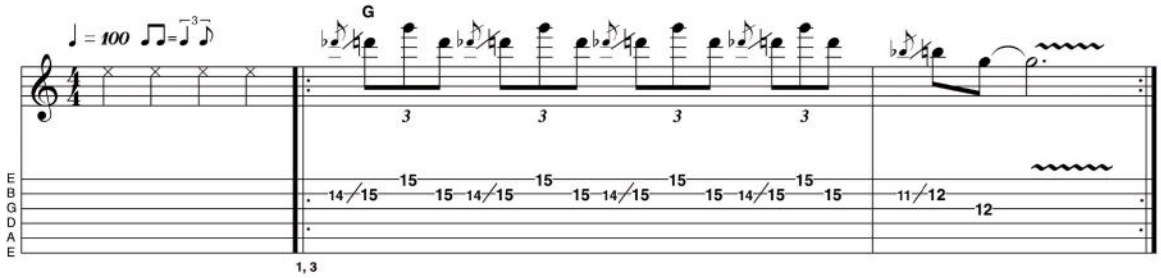
EXAMPLE 1 BLUES TRIADS

Major triads are outlined here, where all of the notes are played on the same fret. Experiment with the speed in which you slide up to each chord for more expression as well as the intensity of your vibrato. Joe Walsh likes a slow slide and vibrato, whereas Elmore James was more fast and furious.



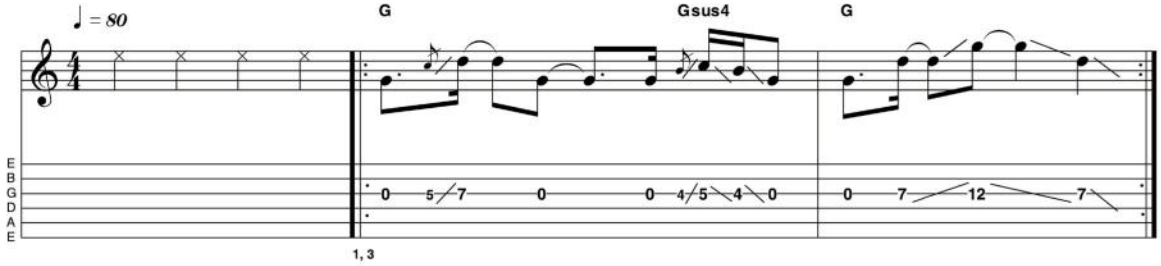
EXAMPLE 2 BLUES DOUBLE-STOPS

This classic blues lick approaches the first note of each beat by a semitone below. Aim for a consistent rhythm and a musical vibrato. George Harrison would often play double-stop harmonies, and of course Elmore's 'diddly-diddly-diddly-diddly-dee-dum' intro is mostly double-stops.



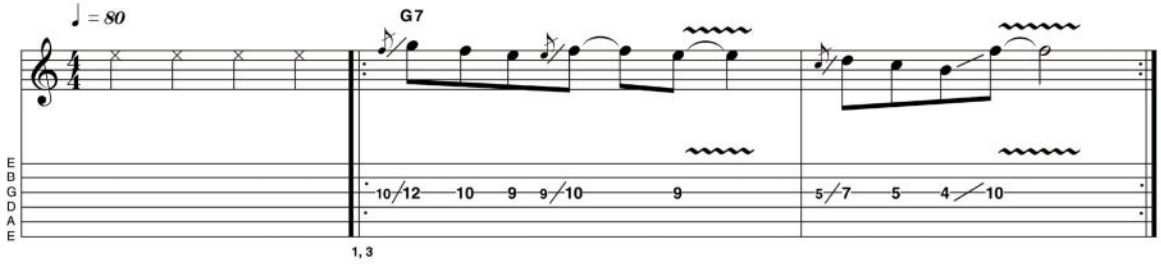
EXAMPLE 3 POP STYLE ARPEGGIOS

A G Major arpeggio forms the basis of this example with an added C note in the first bar to outline a Gsus4 chord. Aim for accurate intonation so that the guitar is tune with the piano and strings. Derek Trucks and Joey Landreth are both exemplary players of one string slide arpeggios.



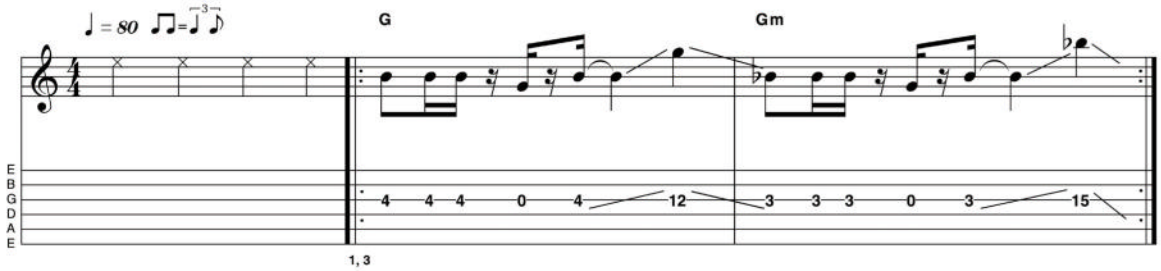
EXAMPLE 4 INDIAN INFLUENCE

The Mixolydian mode works great for Indian inspired lines. You can be more experimental with your intonation and how to approach each note for maximum authenticity. Again, Derek Trucks is incredible at this, as of course is Guthrie Govan.



EXAMPLE 5 SYNCOPATION AND WIDE SLIDES

Slide guitar isn't always associated with long notes. Some syncopation with rests adds to the rhythmic quality of this example, while the wide intervals show how a slide can be used for a different timbre. Listen to Sonny Landreth to hear all of these approaches in action.



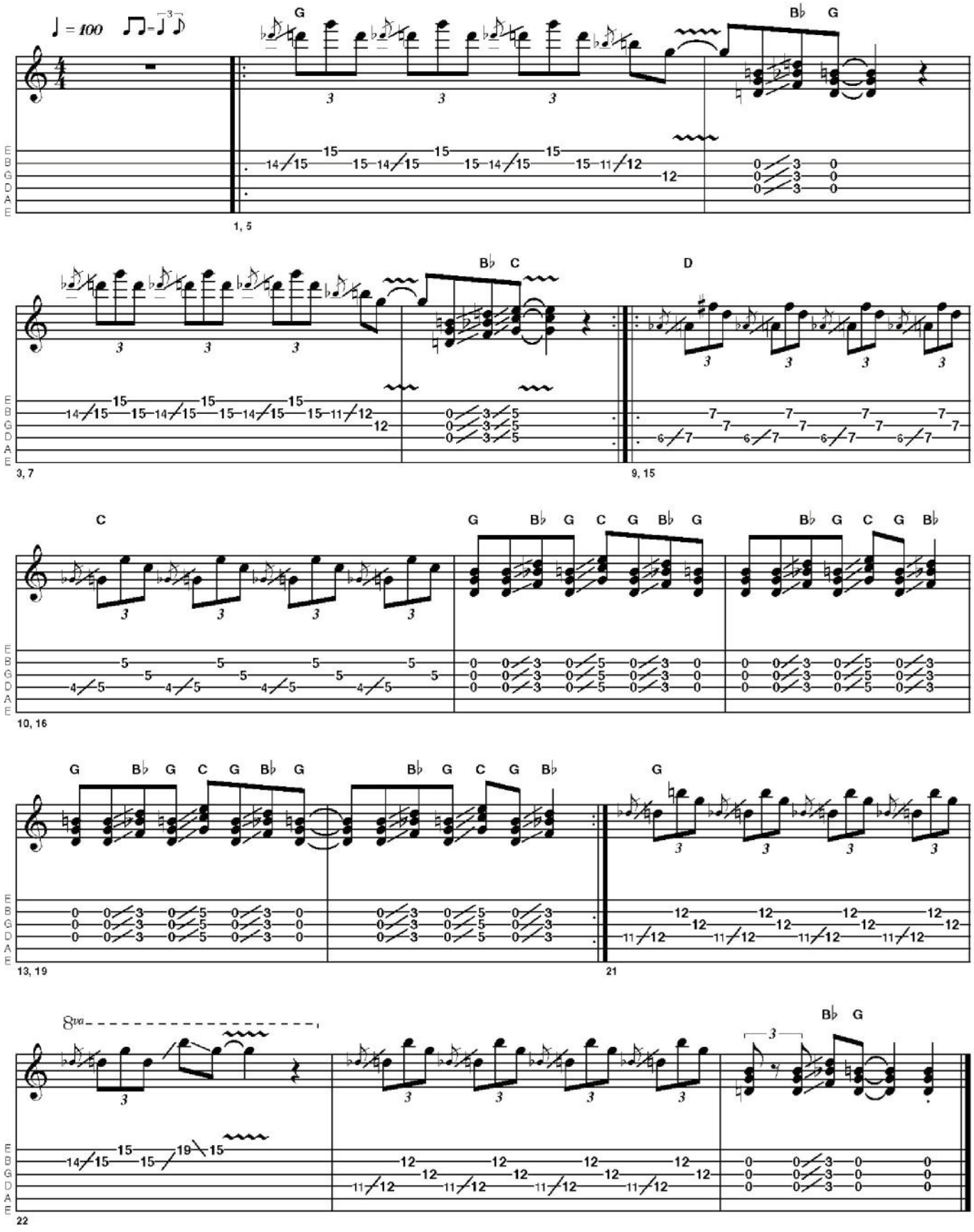
PLAY BACKING

AUDIO https://bit.ly/3LMzFZk

STUDY PIECE **PUTTING IT TOGETHER**

[Bars 1-8] In this section we alternate between a G Major chord up at the 12th and 15th frets, right down to the open position, including a B♭ chord for a typical bluesy flavour. Note the slides on the first and last beats of bars 1 and 3. Experiment with your vibrato and how you approach each note.

[Bars 9-20] Here we take full advantage of the C shape C and D Major chords to add chords IV and V to the mix before resolving back to the open G Major. These positions are perfect for playing slide guitar in standard tuning.

[Bars 21-24] We close the piece by taking the G Major chord up an octave with a melodic embellishment at the dusty end of the neck. In bar 22 make sure that the notes are in tune when sliding to and from the top B note.

NEW ALBUMS

*A selection of new and reissued guitar releases, including **Album Of The Month***

ALBUM OF THE MONTH

CHRISTONE 'KINGFISH' INGRAM

LIVE IN LONDON

Alligator Records 10/10

If there was a new(ish) name for blues guitar fans to check out, then Christone 'Kingfish' Ingram is it. Not just for his grasp on authentic blues styles but also his embracing of more modern greats such as Gary Moore and Eric Gales. On top of that, he's into R&B, gospel and neo-soul music too, making for a really appealing cooking pot of elements. Now that magic has been captured for a live album and it's a joy to hear. Consider She Calls Me Kingfish, the album's opener, shows a tight band nailing a tasty arrangement, complete with a rock-gospel intro. Christone solos with real authority and his vocals have a richness way beyond his years. Fresh Out is a slow burner, drums and bass locked solid as he sings and wails. Another Life Goes By almost nods to the Minor key vibe of The Thrill Is Gone but takes fresh turns with the chord changes. On funky blues Hard Times he switches to bridge pickup and his guitar absolutely screams. As for the instrumental Mississippi Night he pulls out some killer BB meets Gary Moore lines, working sustained notes with great finger vibrato and teasing bends. As for Midnight Heat, what a groove and vibe! There are plenty of great blues artists around but Christone demonstrates he's got the goods to be a modern-day legend. Magnificent! (JS)

THE ROLLING STONES

HACKNEY DIAMONDS

Polydor 8/10

The boys are back in town! Whether you love 'em or hate 'em, you have to award The Stones points for sheer endurance alone. It's been a long wait for new material; 2016 saw the release of their 'back to the blues' album, Blue & Lonesome, but the last album of original material was way back in '05 with A Bigger Bang. It's also the first release since the death of Charlie Watts. An album studded with star guests, Hackney Diamonds sees the band joined by Lady Gaga, Sirs Elton John and Paul McCartney, Stevie Wonder, and original bassist Bill Wyman. There's plenty of Keef's' five-string open-G action here, too. The album kicks off with the powerful Angry, where Ronnie and Keith push things along while Mick proves that his vocal prowess is as strong as ever, despite reaching the grand old age of 80. Depending On You is a typical Stonesy ballad, while Mess It Up shows that the boys can still rock harder than most. Our standout track is Bite My Head Off, featuring fellow octogenarian Macca on throbbing bass guitar. Diamonds indeed! (DM)

THE ALLIGATOR RECORDS CHRISTMAS COLLECTION

Alligator Records 8/10

What can be better at this time of year than 14 vibrant Christmas songs recorded by a collection of blues artists? Originally released on CD in 1992, this new vinyl and CD release features songs that are often upbeat with plenty of guitar licks, all deeply embedded with old-school authenticity. Merry, Merry Christmas opens with Koko Taylor singing with gusto and tasty clean licks, a la Buddy Guy, et al. I'm Your Santa has some killer slide, especially in the solo, and the funky riffing on Santa Claus Wants Some Lovin' is infectious with smooth vocals from Ainsley Ellis. Son Seals powers Lonesome Christmas with his Albert King meets Buddy Guy guitar flurries, while Lonnie Brooks' Christmas On The Bayou is a storming blues-rocker with hooks aplenty, and Elvin Bishop's instrumental take on The Little Drummer Boy is poignant, with typically great guitar. Merry Christmas indeed! (JS)

SCARY GOLDINGS

SCARY GOLDINGS LIVE FEATURING JOHN SCOFIELD

Pockets Inc 8/10

Scary Goldings is an LA-based group, formed by revered keyboardist Larry Goldings with the band Scary Pockets fronted by Jack Conte on keys and Ryan Lehman on guitar. It's firmly jazzy funk with nods to The Meters, Booker T & The MG's, etc. But added to the equation is John Scofield, renowned for some of the best phrasing in modern jazz guitar as well as a deep appreciation of R&B music.

The result is eight live instrumentals that will get your feet tapping while your brain catches a few new 'must learn' licks. On opener We Come In Peace, melodic themes are passed round the band for a really great groove. The Shakes, too, is jazzy rock with strong syncopations and soaring lines, plus punchy bass and some killer Sco soloing. Professor Vicarious is heavily guitar driven with a tasty chordal opening and some of the album's best solos. This is good-time music with great vibes and considerable craftsmanship. It takes a lot of experience to sound this cool, this easily! (JS)

NITA STRAUSS

THE CALL OF THE VOID

Sumerian Records 8/10

Known for her work with Alice Cooper, Nita can blaze the board with the best. The Call Of The Void is a metal-shred powerhouse showcasing thrash riffing through to harmonised lead lines. Summer Storm is the opener, a grandiose instrumental with screaming shred licks. On The Wolf You Feed, her tone is precice, with staccato-picked syncopations. Digital Bullets blends hard rock with thrash, and a jubilant harmonised tapping section. Consume The Fire is an instrumental featuring twisting melodic jumps and whammy-infused leads, while Winner Takes All features a huge vocal from Alice Cooper. As a bonus, Marty Friedman joins Nita on emotive instrumental Surfacing, where his trademark bends and vibrato take centre stage. (JS)

ROBBEN FORD

NIGHT IN THE CITY

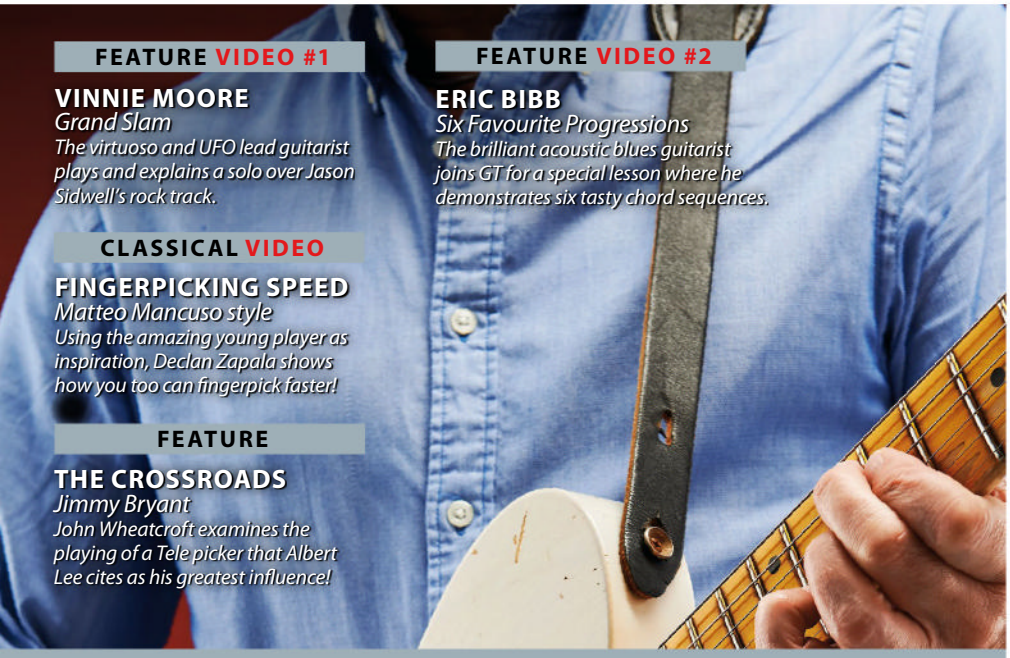
Ear Music (Available Dec 1) 9/10

Robben Ford's many studio albums have always been game changers. With his first solo release, 1988's Talk To Your Daughter, the guitar world knew that there was a new gun-slinger in town! Albums with The Blue Line and even more solo releases enriched his reputation, but many insisted that you had to hear Ford play live to really hear his skills. This album offers that opportunity. Recorded at City Winery, Nashville in 2021, it was Robben's first performance after lockdown, and the enthusiasm is evident from the offset. With material drawn from Robben's back catalogue, live readings of Balafon and Blues For Lonnie Johnson attain higher drama, the latter exhibiting a particularly jaw-dropping solo. A new track, Anto'Nate'n'Tate, demonstrates Robben's recent journey into blues-funk, while Just Another Country Road lights the fuse on a slow-paced blues. It's a mix of instrumentals peppered with the occasional vocal, but it's the Dumble guitar tone and sheer melodic invention that will hold the listener, and have guitarists running back to the woodshed. It all adds up to another landmark album from a simply stunning musician, and takes blues mastery to a new level. (DM)

ALBUM REVIEWS BY JASON SIDWELL & DAVID MEAD.

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...



FEATURE VIDEO #1

VINNIE MOORE
Grand Slam
The virtuoso and UFO lead guitarist plays and explains a solo over Jason Sidwell's rock track.

CLASSICAL VIDEO

FINGERPICKING SPEED
Matteo Mancuso style
Using the amazing young player as inspiration, Declan Zapala shows how you too can fingerpick faster!

FEATURE

THE CROSSROADS
Jimmy Bryant
John Wheatcroft examines the playing of a Tele picker that Albert Lee cites as his greatest influence!

FEATURE VIDEO #2

ERIC BIBB
Six Favourite Progressions
The brilliant acoustic blues guitarist joins GT for a special lesson where he demonstrates six tasty chord sequences.

It's time to get down to business and seriously...

SPICE UP YOUR CHORDS!

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